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In amicable way.

Sir Strange he said for Queen Dagmar.

2.

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Thy native land must leave;  
Thou shalt away to Norkomia far  
My young bride to receive."

3.

Then answer'd Strange Pibben,  
To answer he was not slow:  
"Who shall attend me & my liegemen,  
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PLATE II.



Reproduction of ORIGINAL WATER COLOUR DRAWING  
by G. H. BOUGHTON.  
See Item No. 207.

over its being, and so to nestle, that  
 Art might mean and perfect understand -  
 that in her people in its young,  
 they here in getting, growth to blending it,  
 it, the me - that a sound

that a preference is expressed from a firm opinion  
 based on a moral or rational relation

Swapping up the north shore is tent, bath  
1. 2.

to leave up to my hands, or my counsel alone.  
He trusted in his unpaired riches.

the good boys & the son.

and his father's help.

As many as feed on his glorified form

Alas me! what a merman's emotion!

As of birds that are near.

And the air underneath.

the soft stroke of their wings

and all safe and effective, I wait for  
in fear.

House of sea nymphs.

See nothing & our book  
stands triumphly up

103 - a quick swing at the  
 groups started to the rock;  
 being taken to end of my father below  
 dark holes of wall being low not more than  
 and a dash of to view to melted flow  
 Smelt down to paper?

And back it red Girl in a black long hair  
-tic Squaring up her forehead in haste to battle  
And mixed with in my clasp of arms many

Hi, no, sure, no!

He speaks of <sup>2</sup>ships who were at her breast  
many children - and she of Gaetano. He  
who could never be cast into forgetful ones.

Hold me and me

has transferred out to Jerry

I a letter to Lady

On the high jutting rocks of the fjord, a leaf  
by an uncorrected watch over it would be the day.

Shake the firmness - get rest, get rest  
A little and love each other

Facsimile of 2 pp. of the ORIGINAL AUTOGRAPH MANUSCRIPT  
of MRS. L. B. BROWNING's famous Poem "PROMETHEUS BOUND."  
See Item No. 265.

**Bridges (Robert)**—*continued*.**220 Poems.**

FIRST EDITION. Post 8vo, *original buckram, uncut, with label intact.* London, Pickering, 1873. **£4 10s**

\*\*\* With interesting Dedication to H. E. Wooldridge, Esq.  
This book was suppressed by the Author and is therefore very scarce.

**221 Poetical Works:** excluding the Eight Dramas.

Post 8vo, *original cloth.* London, 1913. **7s 6d**

\*\*\* From the Library of Viscount Welseley, Field-Marshal of England, with his book-plate inside cover.

**222 Shorter Poems.**

FIRST EDITION. Complete in the 5 Parts.

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1. "At the head of the procession marched Fritz."
2. "By midday the floor was laid."
3. "A spasmodic contest was carried on."
4. "Rushed towards it, bent on attack."
5. "Struggling in vain to get free."
6. "It was making for the Sea."
7. "The children mounted on her in turn."
8. "His fate seemed sealed."

When reproduced for the Book these beautiful drawings were reduced to 5½ by 3½ inches, thus missing the effect given by these originals.

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- 231 ——— **Letters on Charlotte Brontë,** by Mrs. Gaskell.

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*London, Privately Printed. Circa 1918.*

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- 232 ——— **A Memento of Charlotte Brontë's friendship with Mrs. Elizabeth C. Gaskell,** her biographer, comprising:—

**An Autograph Letter from Charlotte Brontë** describing a visit paid by her to Mrs. Gaskell. 2½ pp., 8vo. Haworth, 1st July, 1851.

**Autograph MS. by the latter** giving a lengthy account of her return visit to Charlotte at Haworth. 14 pp., 8vo. (1853.)

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The volume forms an unique and most charming memento of Charlotte Brontë and Mrs. Gaskell. Their friendship was, however, destined to be brief (the former's death in 1855 bringing it to a close), but it seems to have been of a most genuine character. Never, anywhere, does one find a single jarring note. Mrs. Gaskell gave a whole-hearted admiration to the novels of her friend, which the author of "*Jane Eyre*" reciprocated to the full in respect to the literary productions of the former.

In 1851 Charlotte, whilst returning to Haworth after a visit to London, called on Mrs. Gaskell at Plymouth Grove, near Manchester, and this visit is described by Miss Brontë in a letter to a friend, Mrs. Smith, mother of the publisher, Mr. G. Smith (Smith, Elder & Co.), with whom she had stayed in London. This autograph letter is included in this volume; it is only partly published by Mrs. Gaskell in her "*Life of Charlotte Brontë,*" she omitting, with natural diffidence, Charlotte's complimentary reference to herself.

"She is a woman of many fine qualities, and deserves the epithet which I find is generally applied to her—charming. Her family consists of four little girls—all more or less pretty and intelligent—these scattered through the rooms of a somewhat spacious house—seem to fill it with liveliness and gaiety."

In September, 1853, Mrs. Gaskell made a return visit to Miss Brontë, and of this visit she has left a lengthy descriptive account, the original autograph manuscript of which is preserved herein; it appears to be unpublished, and was apparently sent by her to John Forster, the biographer of Dickens. Another, quite distinct, description of this

(Continued over)

**The Brontës**—*continued.***Brontë** (Charlotte)—*continued.*

visit is given by her in the "Life." The manuscript gives a most fascinating account of the Brontë family, their family life, peculiarities, work, &c.

Charlotte, in 1854, married the Rev. A. B. Nicholls, but her wedded life was destined to be of very short duration; never in the best of health, she died in the following year.

Mrs. Gaskell, at the request of the Rev. Patrick Brontë, became her friend's biographer, and has in her "Life of Charlotte Brontë," left a lasting memorial to their friendship, a memorial which ranks with Boswell's "Life of Dr. Johnson"; both of which famous biographies have served to immortalise the writers as well.

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*London, 1857.* £2 10s

**The Brontës**—*continued.***Brontë** (Charlotte)—*continued.*

- 240 ——— **Shepherd** (Rev. H.). **A Vindication of the Clergy Daughters' School**, and of the Rev. W. Carus Wilson, from the remarks in "The Life of Charlotte Brontë."

31 pp., 8vo, *wrappers.* *Kirkby Lonsdale*, 1857.

**10s 6d**

\*\*\* On top of title-page the Author has written "C. B. was a schoolfellow of my wife's mother Emily Wheelwright . . . Poulter."

- 241 ——— **Collection of Eleven Autograph Letters** from Charlotte Brontë to W. S. Williams, her publisher's reader.

Contained on 31 pp., 8vo.

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**£250**

A most remarkable series of very fine literary letters from Charlotte Brontë to her publisher's reader, W. S. Williams, in which she refers to her books "Jane Eyre" and "Shirley," the popularity of which she compares; the literary "Remains" of her sisters, and Emily Brontë's "Wuthering Heights." She also makes numerous references to different authors and the books she has read. In one letter she expresses her opinion of the "School for Fathers" and in another gives a criticism of Jane Austen, of whose books she previously mentions having read only one, but asks for others to be forwarded to her.

We give a few extracts from these letters:—

" . . . . How is 'Shirley' getting on, and what is now the general feeling respecting the work?"

"As far as I can judge from the tone of the Newspapers, it seems that those who were most charmed with 'Jane Eyre' are the least pleased with 'Shirley'; they are disappointed at not finding the same excitement, interest, stimulus; while those who spoke disparagingly of 'Jane Eyre,' like 'Shirley' a little better than her predecessor. I suppose its dryer matter suits their dryer minds. But I feel that the fiat for which I wait does not depend on Newspapers, except indeed such newspapers as the 'Examiner.' The monthlies and quarterlies will pronounce it, I suppose. Mere novel-readers, it is evident, think 'Shirley' something of a failure: still the majority of the notice has on the whole been favourable: that in the 'Standard of Freedom' was very kindly expressed, and coming from a dissenter, William Howitt, I wonder thereat. . . ."

" . . . . Whenever you send me a new supply of books, may I request that you will have the goodness to include one or two of Miss Austen's. I am often asked whether I have read them, and I excite amazement by replying in the negative. I have read none except 'Pride and Prejudice.' Miss Martineau mentioned 'Persuasion' as the best.

"Thank you for your account of the 'First Performance.' It was cheering and pleasant to read it, for in your animated description I seemed to realise the scene; your criticism also enables me to form some idea of the plan. Lewes is a strange being. I always regret that I did not see him when in London. He seems to me, clever, sharp, and coarse; I used to think him sagacious, but I believe now that he is no more than shrewd, for I have discovered once or twice that he brings forward, as grand discoveries of his own, information he has casually received from others, true sagacity disdains little tricks of this sort. But though Lewes has many smart and some deserving points about him, he has nothing truly great; and nothing truly great, I should think, will he ever produce. Yet he merits just such successes as the one you describe, triumphs

(Continued over)

**The Brontës—continued.****Brontë (Charlotte)—continued.**

public, brief, and noisy. Notoriety suits Lewes. Fame, were it possible that he could achieve her, would be a thing uncongenial to him: he could not wait for the solemn blast of her trumpet, sounding long, and slowly waxing louder. . . .

"I believe both 'Shirley' and 'Jane Eyre' are being a good deal read in the north just now; but I only hear fitful rumours from time to time. I ask nothing, and my life of anchorite seclusion shuts out all bearers of tidings. . . ."

"The perusal of Southey's *Life* has lately afforded me much pleasure; the autobiography with which it commences is deeply interesting and the letters which follow are scarcely less so, disclosing as they do a character most estimable in its integrity and a nature most amiable in its benevolence, as well as a mind admirable in its talents. Some people assert that Genius is inconsistent with domestic happiness, and yet Southey was happy at home and made his home happy; he not only loved his wife and children *though* he was a poet, but he loved them the better *because* he was a poet. He seems to have been without taint of worldliness; London, with its pomps and vanities, learned coteries and their dry pedantry rather scared than attracted him; he found his prime glory in his genius, and his chief felicity in home-affections. I like Southey.

"I have likewise read one of Miss Austen's works '*Emma*,' read it with interest and with just the degree of admiration which Miss Austen herself would have thought sensible and suitable; anything like warmth or enthusiasm; anything energetic, poignant, heart-felt, is utterly out of place in commending these works: all such demonstrations the authoress would have met with a well-bred sneer, would have calmly scorned as outré and extravagant. She does her business of delineating the surfaces of the lines of genteel English people curiously well. There is a Chinese fidelity, a miniature delicacy in the painting: she ruffles her reader by nothing vehement, disturbs him by nothing profound: the Passions are perfectly unknown to her; she rejects even a speaking acquaintance with that stormy sisterhood; even to the Feelings she vouchsafes no more than an occasional graceful but distant recognition; too frequent converse with them would ruffle the smooth elegance of her progress. Her business is not half so much with the human heart as with the human eyes, mouth, hands and feet; what sees keenly, speaks aptly, moves flexibly, it suits her to study, but what throbs fast and full, though hidden, what the blood rushes through, what is the unseen seat of Life and the sentient target of Death, *this* Miss Austen ignores; she no more, with her mind's eye, beholds the heart of her race, than each man, with bodily vision, sees the heart in his heaving breast. Jane Austen was a complete and most sensible lady, but a very incomplete and rather insensible (*not senseless*) woman; if this is heresy, I cannot help it. . . ."

"I herewith send you a very roughly written copy of what I have to say about my sisters. When you have read it you can better judge whether the word 'Notice' or 'Memoir' is the most appropriate. I think the former. Memoir seems to me to express a more circumstantial and different sort of account. My aim is to give a just idea of their identity, not to write any narration of their simple, uneventful lives. I depend on you for faithfully pointing out whatever may strike you as faulty. I could not write it in the conventional form—that I found impossible. . . ."

"I have to thank you for the care and kindness with which you have assisted me throughout in correcting these 'Remains.'

"Whether, when they are published, they will appear to others, as they do to me, I cannot tell. I hope not. And indeed I suppose what to me is bitter pain will only be soft pathos to the general public.

"Miss Martineau has several times lately asked me to go and see her; and though this is a dreary season for travelling northward, I think if papa continues pretty well I shall go in a week or two. . . ."

" . . . I felt some disappointment at the non-arrival of the proof-sheets of '*Wuthering Heights*,' a feverish impatience to complete the revision is apt to beset me, the work of

**The Brontës—continued.****Brontë (Charlotte)—continued.**

looking over papers, could not be gone through with impunity or with unaltered spirits; associations too tender, regrets too bitter sprang out of it; meantime, the Cornhill books now as heretofore, are my medicine; affording a solace which could not be yielded by the very same books produced from a common library. . . ."

" . . . As you wished me to say what I thought of the 'School for Fathers,' I hastened to read it, the book seems to me, clever, interesting, very amusing, and likely to please generally. There is a merit in the choice of ground which is not yet too hackneyed; the comparative freshness of subject, character and epoch give the tale a certain attractiveness. There is also, I think, a graphic rendering of situation, and a lively talent for describing whatever is visible and tangible, what the eye meets on the surface of things. The humour appears to me such as would answer well on the stage; most of the scenes seem to demand dramatic accessories to give them their full effect. But I think one cannot with justice bestow higher praise than this. To speak candidly, I felt, in reading a tale, a wondrous hollowness in the moral sentiment; a strange dilettante shallowness in the purpose and feeling. After all 'Jack' is not much better than a 'Tony Lumpkin,' and there is very great breadth of choice between the clown he is and the fop his father would have made him. The grossly material life of the old English fox-hunter and the frivolous existence of the fine gentleman present extremes, each in its way so repugnant that one feels half inclined to smile when called upon to sentimentalise over the lot of a youth forced to pass from one to the other; torn from the stables to be ushered, perhaps, into the ball-room. Jack dies mournfully indeed, and you are sorry for the poor fellow's untimely end; but you cannot forget that if he had not been thrust into the way of Colonel Penruddock's weapon he might possibly have broken his neck in a fox-hunt. The character of Sir Thomas Warren is excellent; consistent throughout. That of Mr. Addison not bad, but sketchy, a mere outline—wanting colour and finish. The man's portrait is there, and his costume, and fragmentary anecdotes of his life; but where is the man's nature—soul and self? I say nothing about the female characters—not one word; only that Lydia seems to me like a pretty little actress, prettily dressed, gracefully appearing and disappearing, and reappearing in a genteel comedy, assuming the proper sentiments of her part with all due tact and naïveté and—that is all. . . ."

WITH AN INTRODUCTION BY JOHN DRINKWATER.

241a **Brontë (P. B.). The Odes of Quintus Horatius Flaccus.** Translated by Patrick Branwell Brontë. With an Introduction by John Drinkwater.

*Portrait of Emily Brontë, from the portrait painted by Patrick Brontë, as frontispiece.*

Royal 8vo, original buckram, uncut.

London, Privately Printed, 1923.

**£5 5s**

\*\*\* Of this book fifty copies only have been printed

Mr. Drinkwater's Introduction extends to 22 pp., and a facsimile of a page of the Original Manuscript is given.

- 242 **BROOKE** (Rupert). **John Webster and the Elizabethan Drama.**  
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“ Is’t loving, to list to the night guitar,  
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FIRST EDITION. Post 8vo, *original cloth, uncut.*

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from his affectionately, R. B.”



**Browning** (Mrs. E. B.)—*continued.*

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259 **Forman** (H. Buxton). **Elizabeth Barrett Browning and her Scarcer Books,** a Bio-Bibliographical Note.

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" . . . I lost my voice for two months, which gave my husband a considerable advantage in our political discussions. I do wish that a like casualty might happen to certain editors of English newspapers just now, as they seem to have set their hearts on getting up a continental war presently and an insular panic meanwhile—a sad corollary to the famous shaking of hands in the glass palace last year. First, 'Cain's Sacrifice' as you say, and then Cain's blood. French affairs are more complex than they appear to foreigners, and are very ill penetrated and comprehended by 'our correspondents' in general. 'Usurpation' there has not been—'military despotism' there is not—and a 'St. Bartholomew's massacre' there never was at all—with all which, there is of course, much to sadden and irritate. With all which, I am hopeful, and I recognise, in this extraordinary state of things, that the government is actually based more broadly upon its masses just now, than it ever was in 48. . . .

" Our child will soon be three years old. He has earnest blue eyes, and a proud forehead shining out of a maze of golden ringlets. The loveliest, more spiritual little creature I ever knew in the shape of a child, but too excitable, too intense—drawing, writing, singing, dancing, knowing all his letters, though we do all we can to keep him back, for we dreaded a precocious child from the first—it does not mean much, you know. . . . Such a dangerous treasure he is to us, in a world like this without locks and bolts, except for the clasping hand of God, which closes gently—Oh, we should trust it, without any mixture of fear. Dear Mr. Owen said the last time we saw him: 'Take care not to make an idol of that child.' Just afterwards, he was unwell, and my heart in its pain, kept repeating to me 'Idol, idol.' . . ." Etc.

**Browning** (Mrs. E. B.)—*continued.*

263 **Birthday Odes.**

**Autograph Manuscript of four Birthday Odes** addressed to her father and mother, her brother Henry and her sister Henrietta. Contained on  $7\frac{1}{4}$  pp., 4to.

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**£115**

A charming series of four birthday odes, three of which are signed; accompanied by a very beautiful song, all in the autograph of Mrs. Browning, and written by her when a young girl.

The first is addressed "To my dearest Papa on his welcome birthday—May 28th, 1820. Hope End." It comprises 38 lines and is signed at end "Your most affecte. child, Ba."

This is followed by an Ode "To my dearest Mama on her birthday—Hope End—May 1st, 1821." It comprises 34 lines, and concludes:—

"And wilt thou then these simple lines approve?  
Oh! if thou wilt, my labours are beguiled!  
Then sweetly smile with kind parental love  
And gently bless the efforts of thy child!!  
I seek not laurels! oh! I seek not fame!  
Unenvied let the trophic glories blaze!  
Affection lingers on a Mother's name,  
And only supplicates a Mother's praise!!

My dearest Mama's  
Own affectionate Ba."

The Ode to her brother Henry is dated "Hope End—August, 1820," and contains 29 lines. She signs it "Your own affectionate, Ba."

Whilst the Birthday Ode to her sister is of somewhat pathetic interest being "written on the prospect of recovering from a dangerous illness." It contains some 18 lines.

The song which follows comprises two verses of 8 lines each.

"When dark eyes are glancing  
And bright smiles are gleaming,  
When young Joy is dancing,  
There tears will be streaming,  
And the smile, and the sigh  
Are so linked in the heart—  
That I need scarce ask why,  
They're unwilling to part." Etc

**Browning** (Mrs. E. B.)—*continued.*

HORACE MANUSCRIPT.

264 **Translation from Horace's "Ars Poetica."**

Comprising over 200 lines on 12 closely written pages, 4to. With cancelled signature at end, and dated from Hope End, 22nd October, 1822.

*Handsomely bound (with artistic title-page and transcript inserted) in full levant morocco extra, lettered on side and back.* **£52 10s**

A charming poetical manuscript which is possibly unpublished. The following short extracts will serve to indicate the beauty and grace of the translation:—

"And as the woods, when wintry whirlwinds roar,  
Shake their pale burden on the leafy shore,  
The shivering earth, the storm impetuous strews,  
Winter destroys, but gentle Spring renews!  
Like them, the world of rhetoric affords  
In dying lustre, an old age of words—  
While others bursting into youthful bloom—  
Shed their redundant honors on their tomb.

Tho' Caesars male our wondering eyes may meet,  
That proudly stand, the bulwark of our fleet,  
Where Neptune, guarded from the Northwinds roar,  
Usurps the verdant empire of the shore!  
The Marsh, whose barren plain is taught to give  
The grain by which the neighbouring Cities live!  
Yon Stream, that erst the smiling fields o'eran,  
Curbs his indignant waves, & yields to man!  
Yet all must fade, the glorious, and the great;  
Then how can words avoid impending fate?

Homer, Omnipotent in epic lore  
Points to the fields ensanguined with the war.  
Hiero, let the poet follow, when he sings  
The deeds of Heroes, and the fame of Kings!  
Elegiac strains first gently swelled, t'impart  
The soft complaining of the breaking heart,  
But now their undulating course beguiles  
Where young Love lingers, & where pleasure smiles."

Etc., etc.

**Browning** (Mrs. E. B.)—*continued.*

265 **"Prometheus Bound."**

ORIGINAL AUTOGRAPH MANUSCRIPT OF TWO PRELIMINARY DRAFTS OF THE FIRST PORTION OF THIS HER MOST CELEBRATED POEM.

The one consisting of about 380 lines, the other 126 lines, together comprised on 27 pp., 12mo.

**Also the Autograph Drafts of:—**

**"Psyche and the Eagle,"** being paraphrases on Apuleius. 33 lines, comprised on 2 pp.

Verses of **"The Human Passions."** 28 lines on 2 pp.

Translations of Dante's **"Divina Commedia,"** Hell (canton 1); about 250 lines on 11 pp.

Translation from Theocritus, **"Cyclops and Galatea."** 4 pp.

A Translation from the Greek with a Prelude upon the Poet. 1 page.

Various Verses (probably unpublished). 6 pp.

Notes in French from Swedenborg's **"The Apocalypse Revealed."** 2 pp.

Together forming 55 pp. of Manuscript, 12mo. The whole in the autograph of Elizabeth Barrett Browning, and forming part of one of the Note books (remainder blank) which she was so fond of using.

*Preserved in a red levant morocco drop case, gilt back, gold lines on sides, watered silk wrapper, by Sangorski & Sutcliffe*

(SEE ILLUSTRATION, PLATE No. III.).

**£150**

A most interesting book of Manuscript Poetry by Mrs. Browning. The "Prometheus Bound" MS. differs very considerably from the poem as printed.

266 **"Stanzas on her Love for Poetry."**

AUTOGRAPH MANUSCRIPT SIGNED "E. B. B." OF THIS EARLY POEM.

Comprising 15 verses of four lines each, and contained on 3 pp., 4to. Circa 1824-5. **£28**

Written when some 18 or 19 years of age. In the poem she declares her communings with "the sprite of poesy" from her childhood days. The manuscript contains various corrections in the text.

"The Sprite of blessed Poesy  
Hath been a blessed Sprite to me:  
I have communed with her power,  
From my childhood, to this hour.  
. . . . .

**Browning** (Mrs. E. B.)—*continued.*

**" Stanzas on her Love for Poetry "**—*continued.*

And I can call to mind no spot  
Of beauty, where her power is not.  
In the shade or in the sheen,  
There, I wot, her sign hath been.

I as I pass amidst the throng  
They shall turn on my lips to song;  
For the Sprite of blessed Poesy  
Is aye a pleasant Sprite to me." Etc.

267 **" The Sword of Castruccio Castracani."**

AUTOGRAPH MANUSCRIPT OF THIS POEM.

Comprising 8 verses of 6 lines each on 3 pp., 8vo.

**£15**

The original autograph manuscript of one of her last poems. It commences:—

" When Victor Emanuel the King,  
Went down to his Lucca that day,  
The people, each vaunting the thing  
As he gave it, gave all things away--  
In a burst of fierce gratitude say,  
As they tore out their hearts for the King." Etc.

\*\*\* Castruccio Castracani, born in Lucca about 1282, was a chief of the Ghibeline party. He became master of Lucca from which he expelled the Guelphs, and was recognised by the Emperor Louis, who made him Duke of Lucca. "He joined craft and duplicity," says Sismondi, "to the most brilliant valour and to extraordinary talents."

A BIRTHDAY ODE.

268 **" To my sweet George on his Birthday."**

AUTOGRAPH MANUSCRIPT SIGNED OF A BIRTHDAY ODE TO HER BROTHER GEORGE.

Comprising 80 lines on 3¼ pp., folio. Dated "Hope End, July 15th, 1820."

**£21**

Written when a girl of about 14 years of age, and signed with her pet name "Ba." It ends:—

" My George farewell, the lay's no more;  
Accept, I once must beg, my humble strain,  
Thy sister's lowly verse is past, is o'er:  
And yet a sister's love, a sister's prayers remain."

**ROBERT BROWNING.**

- 269 **Balaustion's Adventure:** including a Transcript from Euripides.  
FIRST EDITION. F'cap. 8vo, *original cloth*. London, 1871. **15s**

- 270 **Bells and Pomegranates.** No. 1, Pippa Passes. No. 2. King Victor and King Charles.

THE TWO PARTS, FIRST EDITION. Imperial 8vo, *half roxburgh*,  
*uncut*. London, 1841-42. **£3 3s**

ONLY 25 COPIES PRINTED.

- 271 **The Browning Society:** by Robert Browning.  
Being Letters from Robert Browning to James Dykes Campbell.  
Small 4to, 15 pp., and the *original printed cover*.  
London, Printed for Private Distribution, 1917. **£7 15s**

\*\*\* Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.  
\*\*\* The Browning Society was formed in 1881 by Dr. Furnivall, and a few other enthusiasts in order to interpret the poetry of Robert Browning. The idea was suggested to the Poet, who at first treated the project as a joke. James Dyke Campbell was the second Secretary of the Society.

PRESENTATION COPY.

- 272 **Dramatic Idyls.** First Series. 1879.  
**Dramatic Idyls.** Second Series. 1880.  
2 vols. FIRST EDITIONS. F'cap. 8vo, *original cloth, uncut*.  
London, 1879-80. **£12 12s**

\*\*\* Presentation Copy from the Author, with Autograph inscription in first volume:—

"J. E. Sandys, Esq.  
with the grateful respect and regard of  
Robert Browning."

Together with a five-line Verse in Latin in the Autograph of the Poet.

- 273 **Dramatis Personæ.**  
FIRST EDITION. 8vo, *original cloth*. London, 1864. **£1 5s**

- 274 **Gold Hair:** a Legend of Pornic.  
FIRST EDITION. F'cap. 8vo, *full polished calf gilt, uncut, t. e. g.*,  
*by Riviere*. London, 1864. **£6 10s**

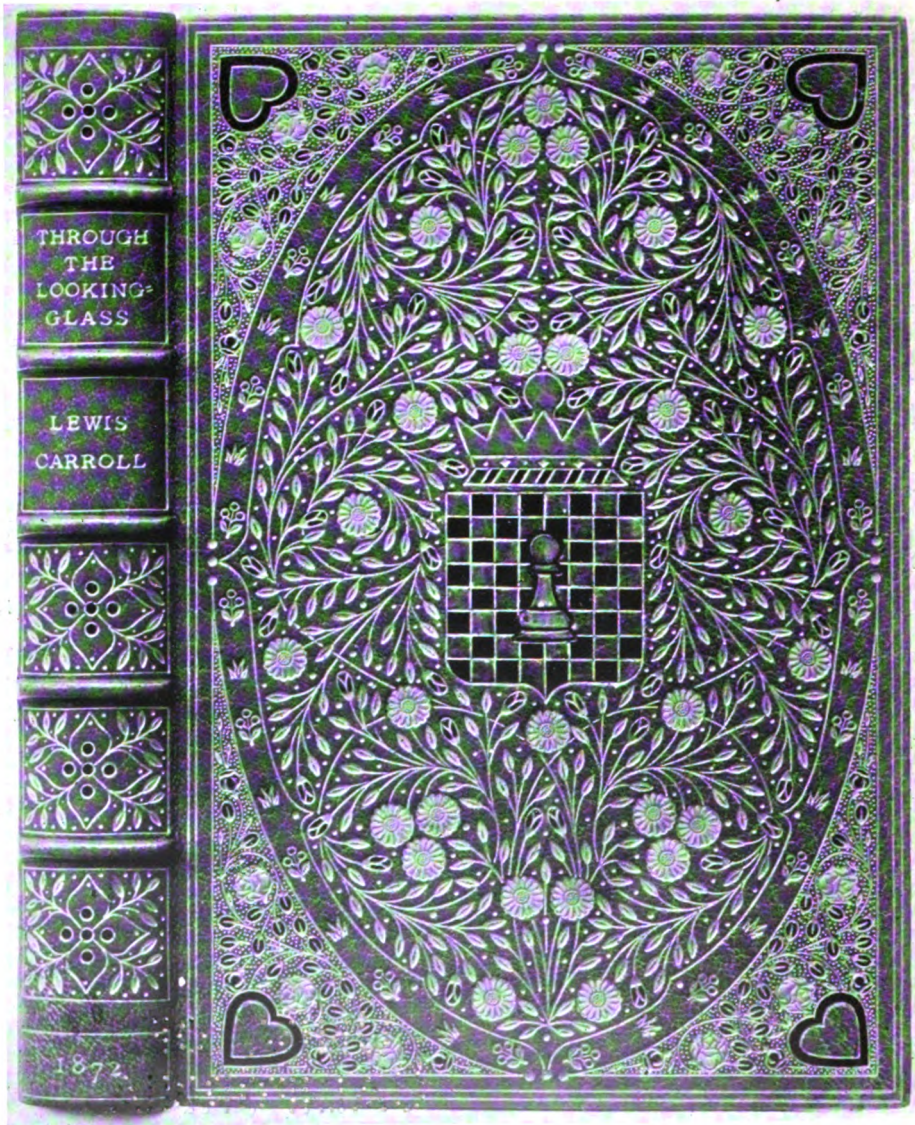
PLATE IV.

Where glancing youth delights to dwell,  
 And hearts with early passion swell,  
 Of human's the most cold and cruel  
 Confines the Element of the Soul,  
 Conceals the Char of pity's eye,  
 & checks the sympathetic sigh,  
 Or leaves unmoved, 'Midst human's Gloom  
 And bids me feel for self alone,  
 'Oh! may my Phosom never learn;  
 To wither young romantic flame,  
 'Still, still, despise the Quiver's sting,  
 'That new forest another's woe  
 'As in you burn in the Days,  
 'For which my fancy yet delays  
 'Still may my Phosom to Bygones' lane  
 'With my early passion's flame,

Facsimile of one page of the  
 AUTOGRAPH MANUSCRIPT POEM by LORD BYRON.  
 See Item No. 363.



PLATE V.



CARROLL. THROUGH THE LOOKING-GLASS.  
Bound by Sangorski and Sutcliffe.  
See Item No. 417.

**Browning** (Robert)—*continued*.

ONLY 25 COPIES PRINTED.

**275 Letters to my Son.**

Small 4to, 16 pp., *original wrappers*.

*London, Privately Printed, 1917.*

**£6 15s**

- \*\*\* Only 25 copies issued, each numbered and signed by the Editor, Mr. Clement Shorter.
- \*\*\* These letters are concerned with the three Robert Brownings—Robert Browning the father of the poet, Robert Browning the famous poet, and Robert Barrett Browning, the son.

PRINTED ON VELLUM.

**276 Letters to Various Correspondents.** Edited by T. J. Wise.

FIRST EDITION. 2 vols., post 8vo, *handsomely bound by Ramage in full crushed olive levant morocco extra, gilt backs, corner ornaments, uncut, t. e. g.* London, 1895. **£8 8s**

Privately Printed and entirely upon Vellum. Only about five copies printed. The letters are to J. Macready, Dante G. Rossetti, Dr. F. J. Furnivall, R. H. Horne, H. Buxton Forman, the Editor, and others.

**277 Parleyings with certain people of importance in their day.**

To wit:—Bernard de Mandeville; Daniel Bartoli; Gerald de Lairese, etc., etc., introduced by a dialogue between Apollo and the Fates, concluded by another between John Fust and his friends.

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**278 Pauline:** A Fragment of a Confession.

Reprint of the Original Edition of 1833. Edited by Thomas J. Wise.

Post 8vo, *new boards, uncut.* London, 1886. **14s**

\*\*\* Only 400 copies printed.

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FIRST EDITION. F'cap. 8vo, *original cloth.* London, 1871. **8s 6d**

**Browning** (Robert) Poetical Works—*continued*.

PRESENTATION SET TO DR. FURNIVALL.

**280 Poetical Works.**

THE FINELY PRINTED CABINET EDITION.

16 vols., post 8vo, *original cloth*. London, 1888-1889. **£25**

\*\*\* Presentation set from the Poet to the Celebrated Shakespearean Scholar Dr Furnivall, with inscription in Browning's handwriting in first volume—

“ Dr. Furnivall,  
 With Robert Browning's  
 most grateful regards.  
 Dec. 16, '88.”

And with notes in blue pencil by Robert Browning

In the first volume Dr. Furnivall has written below the inscription—

“ (Sunday evg at R.B.'s house,  
 29 De Vere Gardens, Kensington.) ”

And on fly-leaf in pencil—

“ Variations of rendering of Pauline in R.B.'s  
 writing in blue pencil.”

In Volume III. Furnivall has written—

“ F. J. Furnivall  
 from the Author, at his house  
 29 De Vere Gardens, Kensington,  
 on Sunday, evening, 16 Dec. 1888.”

And has added in pencil—

“ Sub Title to Pippa Passes in R.B.'s writing  
 blue pencil page 5, 27.  
 Note on page 36.”

And in other volumes are similar notes by the recipient

**282 Prose Life of Strafford.**

With an Introduction by C. H. Firth, and Forewords by F. J. Furnivall.

LARGE PAPER COPY OF THE FIRST EDITION. Royal 8vo, *original buckram, uncut*.Published by The Browning Society, London, 1892. **£1****283 Sordello.**FIRST EDITION. Fcap. 8vo, *original cloth, uncut*.London, Moxon, 1840. **£4 4s**

**Browning** (Robert)—*continued*.

284 **Sordello**. Another Copy.

FIRST EDITION. 12mo, *handsomely bound by Riviere in full dark blue crushed levant morocco extra, gilt leaves*. London, 1840. **£15 15s**

A Presentation Copy from the Author, with interesting inscription in his autograph, "Sir John Hanmer, Bart., from Robt. Browning, Sept. 13, 1842. One did I meet whom straight my heart did know."

285 **The Statue and the Bust**.

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**£6 10s**

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**£10 10s**

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Post 8vo, 8 pp., *unbound*.

London, Privately Printed, 1899.

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*With two portraits*. Post 8vo, cloth. London, 1914.

**5s**

**BOOKS FROM THE LIBRARY OF ELIZABETH AND ROBERT BROWNING.**

- 291 **Burchelati. Il Ritratto del Vistroso**, Gia Tremendo, Hor Venerando Colle Di San Zenone Sul Trivigiano.

*With engraved frontispiece.*

8vo, *original vellum*. Venice, 1625.

**£5 5s**

Robert Browning's copy, with his autograph on title. On page 64, a manuscript note referring to Sordello, also notes on fly-leaf at end and a verse in Greek on fly-leaf.

- 292 **Caesar. Opera ex emendatione J. Scaligeri.**

*With engraved frontispiece.*

12mo, *old red morocco, gilt borders on sides, gilt back, g. e.*

Amsterdam, Janson, 1621.

**£4 4s**

Elizabeth Browning's copy with the joint names of Elizabeth and Robert on title in the autograph of Elizabeth Browning.

- 293 **Historiae Romanae Epitomae.**

*With engraved frontispiece.*

12mo, *old red morocco, gilt borders on sides, gilt back, g. e.*

Amsterdam, Janson, 1625.

**£4 4s**

From the Library of Robert and Elizabeth Browning with their names on title in the autograph of the latter.

MRS. BROWNING'S HOMER WITH MS. NOTES.

- 294 **Homer. Ilias, cum brevi annotatione C. G. Heyne.**

2 vols., 8vo, *calf (rebacked)*. Winton, 1817.

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With inscription on fly-leaf in Vol. 1, "R. and E. B. Barrett (Hope End), Florence," in the autograph of the poetess, and further notes by Mrs. Browning at pages 263, 287, 303 and blank leaf at end.

- 295 **Iamblichus. De Vita Pythagorae et Protrepticae orationes ad Philosophiam lib. II.**

4to, *original vellum*. In Bibliopolio Commelinano, 1698. **£5 10s**

\*\*\* FROM THE LIBRARY OF ROBERT AND ELIZABETH BROWNING, WITH INSCRIPTION ON TITLE:—

"EXLIBRIS ROBERTI AND ELIZABETHAE BARRETT BROWNING."

in the autograph of the Poetess. Also 5 pages with marginal notes in her hand.

A very interesting copy, as it belonged to Elizabeth Browning, prior to her marriage, the inscription first being "Elizabethae Barrett," to which she subsequently added the remainder of the inscription.

In the Dictionary of National Biography this practice of putting her husband's name as well as her own in her books is thus alluded to:—"Her miniature editions of the classics are still carefully preserved with her name written in each, in her sensitive fine handwriting, and always her husband's added above her own, for she dedicated all her books to him. It was a fancy that she had."

**Books from the Library of Elizabeth and Robert Browning—continued.****296 Luoian. Opera.** (Greek and Latin.)

4 vols., thick small 8vo, *original vellum binding.*  
*Basle*, 1619.

**£5 5s**

\*\*\* FROM THE LIBRARY OF ELIZABETH BARRETT BROWNING, WITH HER AUTOGRAPH SIGNATURE ON  
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“ELIZABETH B. BARRETT.”

This was one of the books which she possessed before her marriage. After her marriage she has added her husband's name “Robert” and their joint surname after her maiden name of Barrett.

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*Palermo*, 1584.

**Discorsi sopra la Prima Deca di Tito Livio.**

*Palermo*, 1584.

2 vols. in 1, *vellum*.

**£1 10s**

Robert Browning's Copy, with his autograph on title, and a note in his hand at foot, “Two Volumes in one. The first work of any importance ever printed in Palermo.”

**298 Morte Dell' Uxoriciida Guido Franceschini Decapitato.**

Small 4to, *original wrappers*. 1871.

**£15 15s**

\*\*\* Edited by J. Simeon from a manuscript contemporaneous account of the execution of the principal Actor in the Tragedy which has been immortalized in the poem of “The Ring and the Book.” The pamphlet was corrected by Robert Browning.

The present is Robert Browning's own copy, with his autograph signature and date on fly-leaf, “Robert Browning, March 7, '71.”

**299 Statius. Opera.**

*With engraved frontispiece.*

12mo, *old red morocco, gilt borders on sides, gilt back, g. e.*

*Amsterdam, Janson*, 1624.

**£4 4s**

From the Library of Robert and Elizabeth Browning with their joint names on title in the autograph of the latter.

**300 Xenophon. Memorabilium Socratis Dictorum, libri IV. Gr. et Lat.**

8vo, *contemporary calf binding. Oxonii*, 1741.

**£12 12s**

\*\*\* Mrs. Browning's Copy, with the following inscription in her Autograph on fly-leaf:—

“Given to me by my dear friend, Mr. Boyd, in the April of the year 1829. E. B. Barrett.”  
 The volume has been extensively studied by her, and she has made many marginal notes, several of them of considerable length, besides marking many paragraphs, and on fly-leaf at end is a long Greek extract in her autograph.

One of the marginal notes reads as follows:—

“Mr. Boyd has remarked to me, that while in English we say ‘some other,’ the expression is never used by the Greeks, they say ‘other some.’”

For protecting the covers Mrs. Browning has used brown paper, and on the back, in her autograph, is the title of the book—

Xenophontis Memorabilium. Ex editione Simpson.

301 **BRYANT** (William C.). **"The Land of Dreams."**

The Original **Autograph Poem**, comprising **ten verses** of 4 lines each, on 2½ pp., 8vo. Signed, and dated at foot, New York, January 3rd, 1861. **£21**

A long and most charming poem, commencing:—

"A mighty realm is the Land of Dreams,  
With steepes that hang in the twilight sky.  
And weltering oceans, and trailing streams  
That gleam where the dusky vallies lie.

But over its shadowy border flow  
Sweet rays from the world of endless morn.  
And the nearer mountains catch the glow,  
And flowers in the nearer fields are born."  
Etc., etc.

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LARGE PAPER COPY. Royal 8vo, *original half binding, uncut.*  
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\*\*\* Only 50 Large Paper Copies printed, all numbered and signed by the Author.

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*London, 1793.*

**£3 3s**

\*\*\* Presentation Copy from Fanny Burney, with her initials on title.

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FIRST EDITION. 5 vols., small 8vo, *contemporary half binding.*

*London, 1796.*

**£2 10s**



**Burney (Fanny)**—*continued.*

ORIGINAL MANUSCRIPT.

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A PORTION OF THE ORIGINAL AUTOGRAPH MANUSCRIPT, APPARENTLY NOT INCLUDED IN THE PUBLISHED VERSION.

Comprising some 21 lines on 2 pp., 4to. *Circa* 1795. **£4 10s**

Of considerable interest and importance, written before the author had decided on the name of "Camilla" for her heroine, who is here called "Anilla."

This unpublished portion of the original MS. reads in part:—

"Mr. F—— has said nothing! I expect its because he's in love with Miss Lynmere. Do you think it that?"

"Very probably.

"Dear la, I wish I could tell you who I should marry! It's very disagreeable not to know. . . . Because I don't know anybody I've seen that I think it will be, except its Colonel Andover, or Major Cerwood & it can't be him because he's in love with you, or else Sir Sidley Clarindel, or else Mr. Mandlebert, for I've never spoke to any body else, since I left School. . . .

"This string of conjectures was scarcely heard by Anilla, now wholly occupied by a belief more firm than ever, that the regard of Edgar was merely friendly, . . . she endeavoured to think of him as little as possible; but the result of every such endeavour was a conviction that she could think of no one else." Etc.

\* \* \* Accompanying the MS. is a covering sheet bearing the following authenticating note: "A leaf of the original MS. of 'Camilla' by Miss Burney given to Papa by Coll. Burney, nephew of Mme. D'Arblay."

UNCUT COPY.

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*Portrait after Nasmyth.*

AN UNCUT COPY OF THE FIRST EDINBURGH EDITION. Royal 8vo, in the original boards, uncut, with the printed label.

*Edinburgh, Printed for the Author.* **£42**

\* \* \* The first issue with the printer's error "Duke of Boxburgh," on p. xxxvii. and the line "Auld Scotland wants nae stinking ware" in the poem "To a Haggis," page 263.

This contains some twenty-four poems not in the Kilmarnock edition. An uncut copy in the original boards with label is of excessive rarity.

315 ——— **Poems, chiefly in the Scottish Dialect.**

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FIRST EDINBURGH EDITION. 8vo, original calf.

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**Burns** (Robert)—*continued*.

UNCUT COPY.

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**£27 10s**

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**£7 10s**

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FACSIMILE OF FIRST (KILMARNOCK) EDITION. 8vo, *half vellum, uncut.* *Kilmarnock* (1786), 1870. **£2 2s**

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**£1 10s**

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8vo, *original boards, uncut.* *London, 1801.*

**£3 3s**

\*\*\* This contains the poem by Mrs. Scot  
"The Guidwife of Waukhope-House  
to Robert Burns the Airshire  
Bard. Feb. 1787."

And Robert Burns' reply (in verse)—

"I mind it weel in early date,  
When I was beardless, young and blate,  
An' first cou'd thresh the barn,  
Or haud a yokin at the plugh,  
An' tho' fu' foughthen sair enough,  
Yet unko proud to learn." Etc., etc.

Also in verse "A letter from Thomas Blacklock to the Author, respecting Burns," five verses of six lines each.

"Elizabeth Scot, daughter of David Rutherford, Hermiston Hall, Edinburgh," was born in 1729. She courted the muses from her childhood, and wrote verses in her eleventh year.

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"I have been very glad to hear you are well and well doing, and that you stopped Master Cawthorne in his foolish attempt to republish the E.B. and S.R." And again on October 23, 1817: "I am glad that you and the Chancellor clapped an extinguisher on Master Cawthorne. I thought the person's impudence would get him into a scrape."

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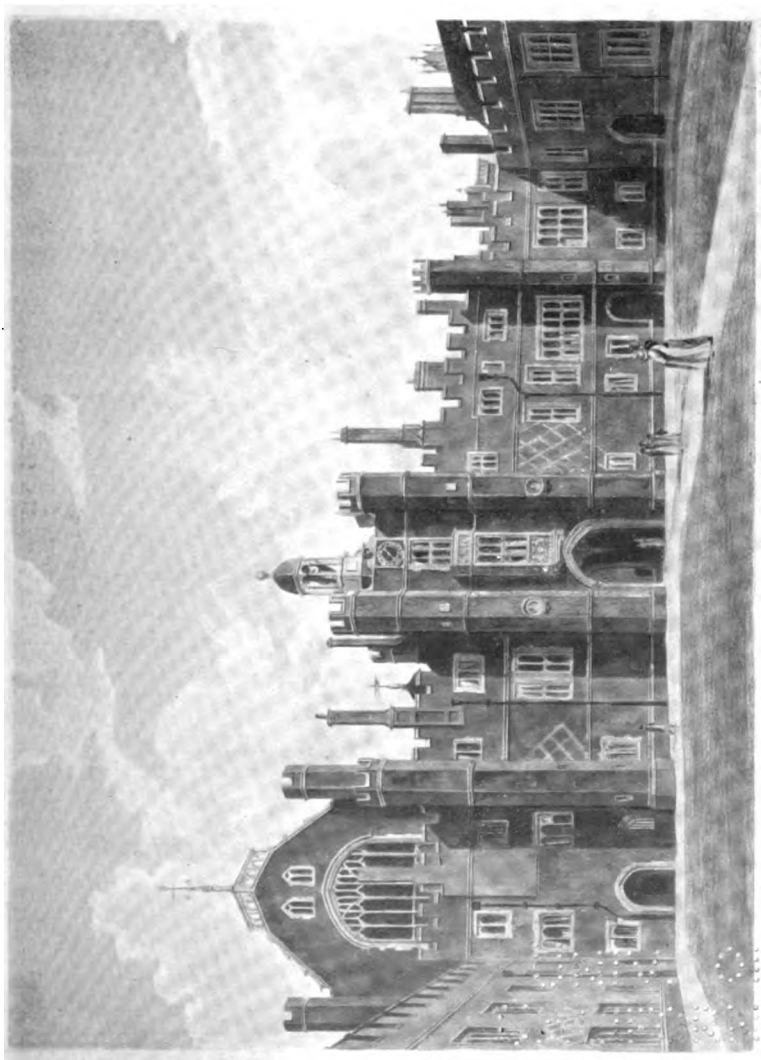
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E— is a wife, and C— a mother,  
And Carolina sighs alone,  
And Mary's given to another:

And though the sun, with genial rays,  
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"Mary Ann was a spinster in Southwell well known.  
The darling was she of her parents alone,  
The plague of her fellows by day and by Night,  
So few in her presence could e'er find Delight,  
For no maiden surpassed or perhaps ever can  
In prudish Demeanour the prim Mary Ann.

Her form was not faultless though aided by Art,  
Her carriage was stately, though melting her Heart,  
On her mien her staymaker bestowed his best Grace;  
And her mind stood confessed in the Shape of her face.  
Her dark sparkling Eyes a gay Boldness bedecked,  
But a stiff Education their glances had check'd.

Ah me! would she sigh in a tone that would melt  
The Bachelor near, could he ever have felt,  
Ah me! would she sigh, past and gone is the Day,  
When I hoped that my father would give me away.  
My fancy what sad gloomy presage appalls.  
Since the Captain no longer appears at our Balls.

**Byron (Lord) Original MSS.—continued.**

**" Prim Mary Ann "—continued.**

In Southwell there happened to be at this Time,  
A singular Creature, a Dealer in Rhyme,  
No very great praise of this Youth we afford,  
His merit consisted in being a Lord.  
A mighty aversion he had to a Wife,  
And he spoke to this nymph just three times in his life."  
Etc., etc.

**" RAIL ON—RAIL ON YE HEARTLESS CREW ! "**

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" Rail on. Rail on ye heartless crew !  
My strains were never meant for you,  
Remorseless rancour still reveal,  
And damn the verse you cannot feel.  
Invoke those kindred passions aid,  
Whose baleful strings your breasts pervade !  
Crush, if you can, the hopes of youth !  
Trampling regardless on the Truth.  
My path with thorns you cannot strew,  
Nay more, my warmest thanks are due,  
When such as you revile my name,  
Bright beams the rising sun of fame  
Chasing the shades of envious night  
Outshining every critic light  
Such, such, as you will serve to shew  
Each radiant tint with higher glow.  
Vain is the feeble cheerless toil,  
Your efforts on yourselves recoil.  
New glory still for me you raise.  
Yours is the censure, mine the praise."

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**Byron** (Lord) Original MSS.—*continued.*

**A.L.S. to R. B. Hoppner**—*continued.*

—the whole family of Gamba, obliged to go to Florence for the present, the father and son for politicians. . . . I have determined to remove to Switzerland, and they also. Indeed my life here is not supposed to be particularly safe, but that has been the case for this twelvemonth past and is therefore not the primary consideration. . . . I shall bring Allegra with me. The Gambas are at Florence but have authorized me to treat for them. You know or do not know, that they are great patriots, and both, but the son in particular very fine fellows. This I know, for I have seen them lately in awkward situations, not pecuniary, but personal, and they behaved like heroes, neither yielding nor retracting.

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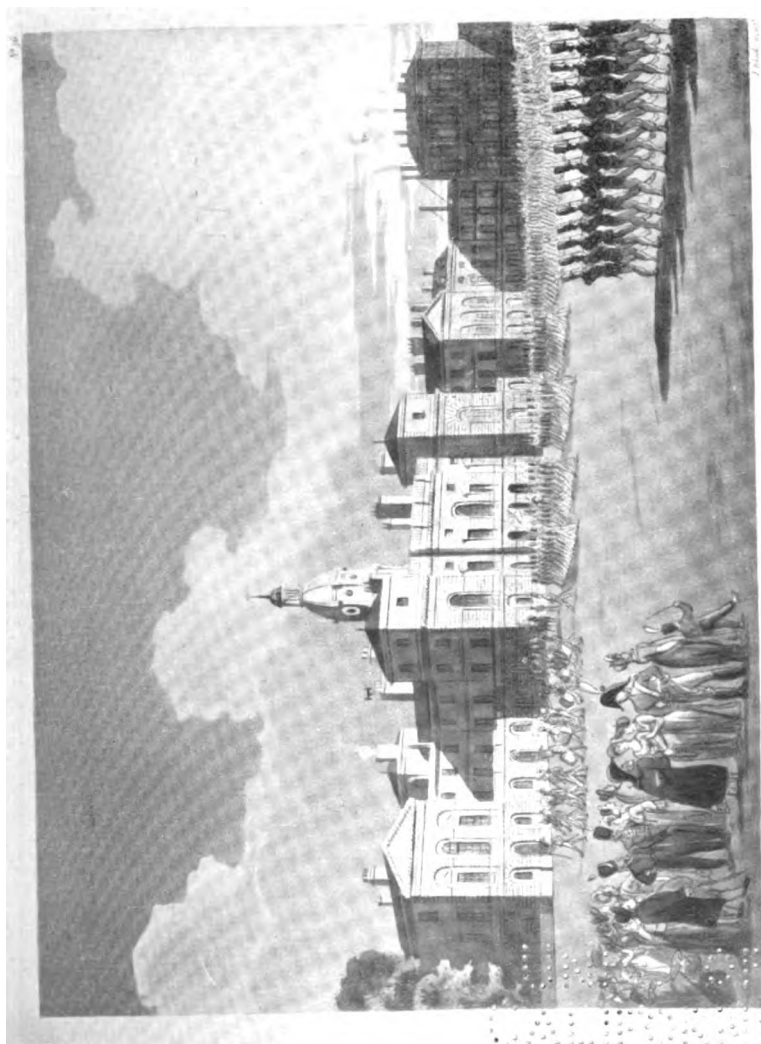
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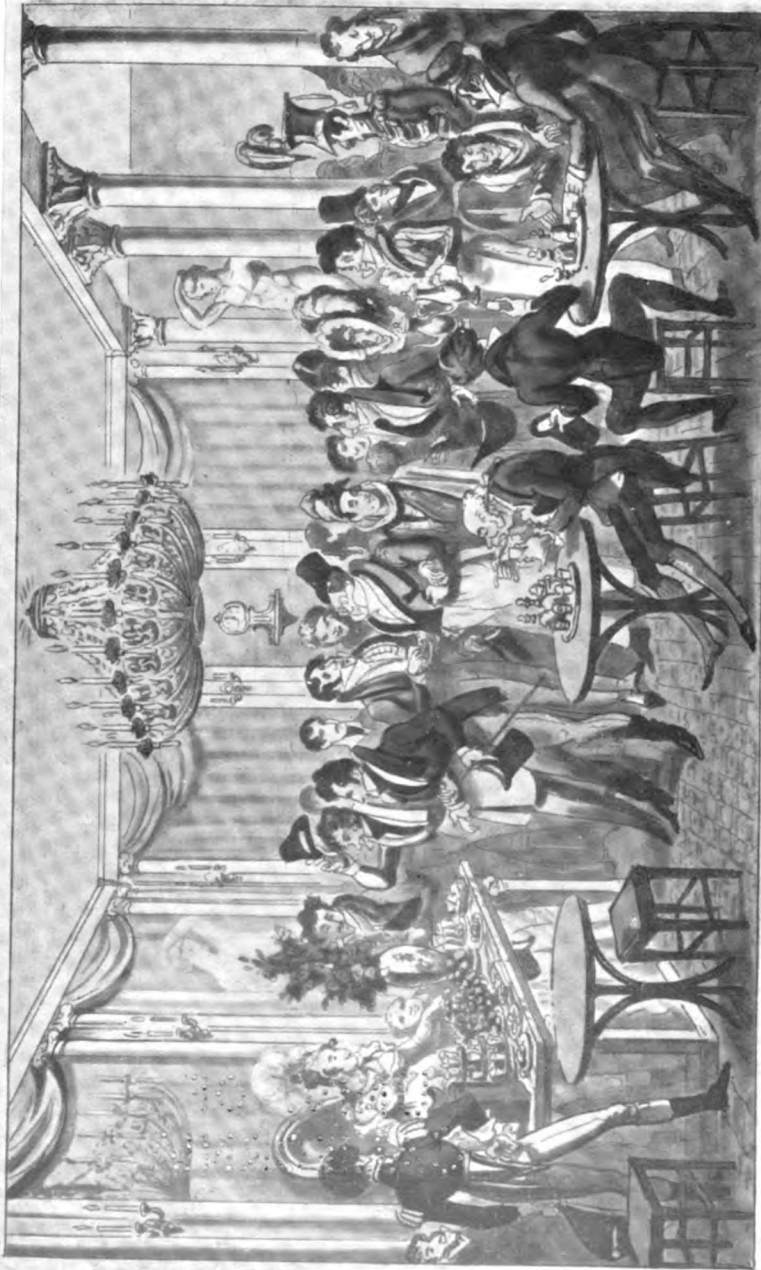
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The accompanying little MS. is headed and dated; it sets out the first lines of each of the sixteen verses, and gives reference to the pages of his book, "Sylvie and Bruno," from which it is taken.

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"Jan. 21, 1894. As you seem anxious to get the fairy-pictures done with (tho' there is no sort of hurry about them, the book isn't anything like ready) I return the 3 drawings, with remarks. Please forgive them if they seem harshly worded in any

(Continued over)

**Carroll (Lewis)**—*continued.*

**A Series of 8 Autograph Letters to Miss E. G. Thomson**—*continued.*

respect. I do admire your pictures very much; but I have to say what seems to me to need alteration, & if I fail to say it courteously, please blame my want of style!

"You will see, by the enclosed list, that, of the 14 designs, we have abandoned one (No. 10): so only one remains to be abandoned, to reduce the number to 12.

"And this one, I think, had better be No. 14. For, though I like the horizontal figure (if only her arm were a little shorter): & the other one, down to the waist (if only her arms were shorter), I cannot say I like the rest of her. The curve from the in-bend of the back to the in-bend of the knee, is almost an exact semi-circle, & I don't admire it at all. The position of the legs is uncomfortable—suggestive of her slipping down the bank.

"Now as to No. 6 (2 fairies & squirrel) I should like them to have wings, if you can add them. The more wings we can get into the book, the better 'Mrs. Grundy' will be pleased! In the lying-down child, it seems to me that the distance from her shoulder to her elbow is too short. Is it not? Also the upper edge of her left leg, from the ankle to the hip, is an almost true straight line, giving no hint of the knee-cap or the swell of the thigh between the hip & knee. The seated child's right arm doesn't look to me like an arm at all. I don't see where the elbow comes, or the wrist.

"No. 13 (2 children & dragon-fly) had better have wings I think. The elder girl is lovely, both face and figure. The younger child I don't like so well. The hair is too suggestive of a boy, please make it long. The in-bend of her left elbow seems to me too near the shoulder. Her right foot looks too much of a lump. Her left knee is an exact right angle, which is surely a thing to avoid. And all below the left knee looks rather shapeless—ought there not to be more calf? Would not a rather larger dragon-fly look better?" Etc.

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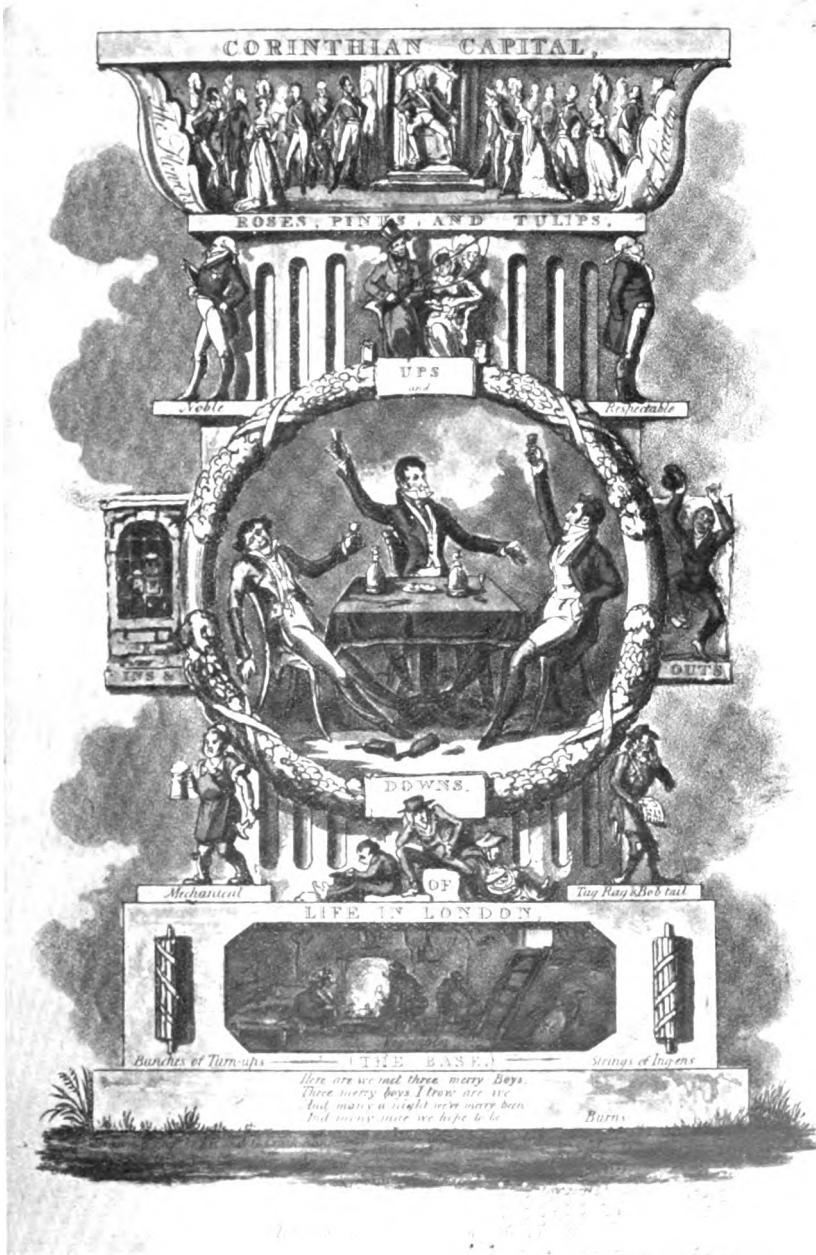
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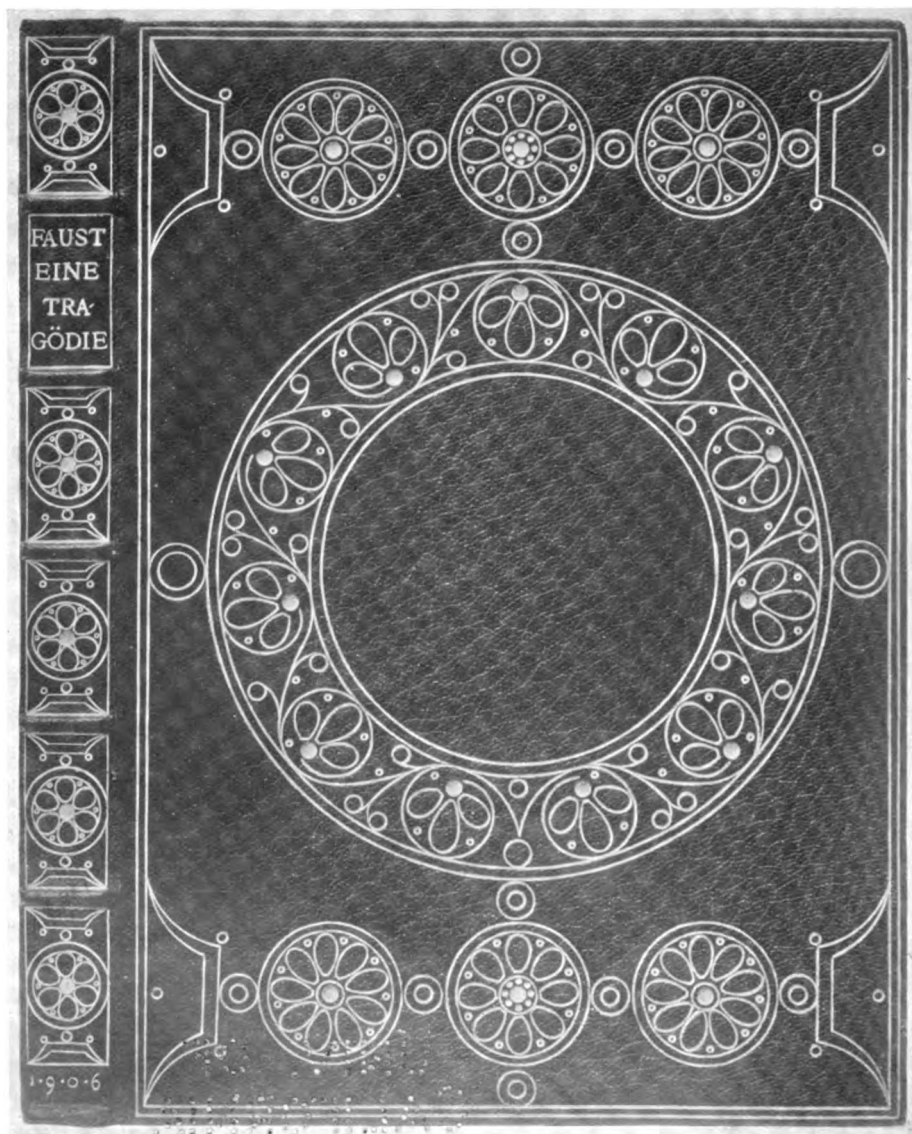
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Ainsworth's Portrait, being a Proof on India Paper of the Frontispiece to the First Edition in Three Volumes.

Wrapper to Part III. from the Edition in Parts.

Jack Sheppard's Portrait published by Bowles, in two states.

History of the Remarkable Life of John Sheppard, published Northampton, 1724. A very scarce pamphlet with engravings. These pictures gave Cruikshank the idea for several of his etchings. On the margin of one is a pencil portrait of Cruikshank by himself. [This Chap Book was originally in Ainsworth's Library, and had his bookplate (preserved in the present volume)].

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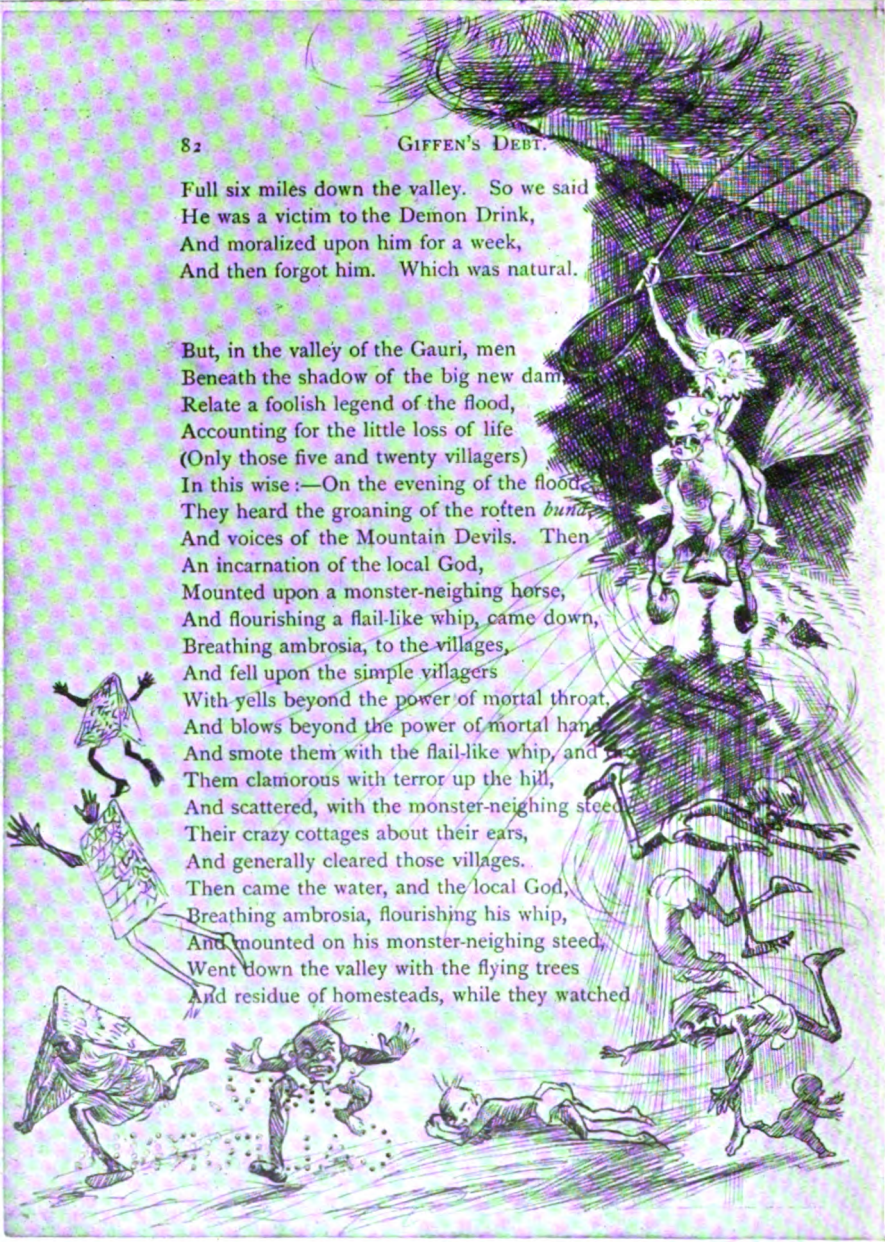


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Breathing ambrosia, to the villages,  
And fell upon the simple villagers  
With yells beyond the power of mortal throat,  
And blows beyond the power of mortal hand,  
And smote them with the flail-like whip, and  
Them clamorous with terror up the hill,  
And scattered, with the monster-neighing steed,  
Their crazy cottages about their ears,  
And generally cleared those villages.  
Then came the water, and the local God,  
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"The reason why I publicly claimed to be the originator of 'Oliver Twist' was to defend Dr. K. Shelton Mackenzie, who was charged by Mr. John Forster, in his 'Life of Mr. Charles Dickens,' with publishing a falsehood, whereas the Doctor was only repeating what I had told him. . . . I, being known generally only as an Artist, or Illustrator, it would, therefore, very naturally be supposed that, in all cases, I have merely worked out other men's ideas. But, if I have the opportunity, I shall be able to show that other men have sometimes worked out my ideas. . . . And I will now explain that 'Oliver Twist,' 'The Tower of London,' 'The Miser's Daughter,' etc., were produced in an entirely different manner, from what would be considered as the usual course; for I, the Artist, suggested to the Authors of these works the original idea, or subject, for them to write out—furnishing, at the same time, the principal characters and the scenes," etc.

**Dickens** (Charles)—*continued*.

1095 **Oliver Twist.** Scenes, Characters, and Book of Words in Oliver Twist.

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Crickets on the Hearth (Lyceum).

Nicholas Nickleby, or, Doings at Do-the-Boys Hall (Marylebone, Jan. 7, 1850).

Martin Chuzzlewit; his Friends, Relations, and Enemies (Lyceum).

Little Emily (Olympic).

Tale of Two Cities (Lyceum, Feb. 13, 1860).

Oliver Twist (Theatre Royal, Dublin, Sept. 3, 1870). Etc., etc.

**Diokens** (Charles)—*continued.*

IN THE ORIGINAL PARTS.

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*With illustrations by Seymour, Buss and Phiz.*

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Part I. is the very early issue; the front wrapper in First State, with the words "*With Four Illustrations by Seymour*," (back wrapper a later state).—Plate 3, "*The Sagacious Dog*," is the excessively rare First State, the gamekeeper's gun having *Lock and Trigger*; and Plate 4 "*Dr. Hammer's defiance of Jingle*" has 10 boards in floor.

Part II.—"*With Illustrations by Seymour*" on front cover (later issues have "*With Illustrations*" only), and the *Very Rare Printed Address Announcing the Death of Seymour*.

"This is a very unusual state of the wrapper (one we do not remember seeing before). The First Issue wrapper usually carries the words '*with four illustrations by Seymour*.' This has '*with illustrations by Seymour*.'"

Part III.—The excessively rare First Issue of the Wrappers (front and back), "*With Illustrations by R. W. Buss*"; inside of front and back wrappers blank; outside of back cover advertises "*No. III. of Library of Fiction*."

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Also the famous "*Address*," relating partly to the new illustrator: "*Mr. Buss, a gentleman already known to the public as a very humorous and talented Artist*."

At end the 4 pp. Advertisement of "*Rowland's Kalydor*" headed "*The Toilet*."

Part IV.—It was for this part that "*Phiz*" first submitted his work to illustrate the book, the earliest impressions of which are known as follows: "*The Breakdown*" has "*Nemo*" etched in left-hand corner; so lightly, however as to be hardly discernible. "*First Appearance of Weller*" has N.E.M.O. on right-hand corner. This was Browne's sobriquet, which he used for the last time.

(In later issues of this part, these plates were signed "*Phiz*," and vary considerably).

Part V.—Wrappers in First State.

Pickwick Advertisements, 4 pp.

Plates in First State.

Part VI.—Wrappers in First State.

Pickwick Advertisements, 8 pp.

Plates in First State.

Part VII.—Plates in First State.

Part VIII.—Plates in First State.

Part IX.—Wrappers in First State.

The Pickwick Advertiser, and the full number of inset Advertisements at end.

(Continued over)

**Dickens (Charles)**—*continued.*

**The Pickwick Papers**—*continued.*

Part X.—Wrappers in First State.

Pickwick Advertiser.

Plates in First State.

The Address dated Dec., 1836.

The Inset Advertisements at end.

Part XI.—Wrappers in First State.

Pickwick Advertiser.

Part XII.—Wrappers in First State.

Pickwick Advertiser.

Plates in First State.

Part XIII.—Wrappers in First State.

Pickwick Advertiser.

Plates in First State.

Inset Advertisements at end.

Part XIV.—Wrappers in First State.

Pickwick Advertisements.

Plates in First State.

Inset Advertisement at end.

Part XV.—Wrappers in First State.

Pickwick Advertisement.

Plates in First State.

Address by the Author. 4 pp., June 30, 1837.

Inset Advertisement at end.

Part XVI.—Wrappers in First State.

Pickwick Advertisement.

Plates in First State.

Part XVII.—Wrappers in First State.

Pickwick Advertisement.

Plates in First State.

The Address by the Publishers, 2 pages, announcing "New Work by Boz."

Inset Advertisement at end.

Part XVIII.—Wrappers in First State.

Pickwick Advertisement.

Plate "Bob Sawyer" in two States (First and Second).

Address by Publishers.

Inset Advertisement at end.

Parts XIX and XX.—Wrappers in First State.

Pickwick Advertisement.

Plates all in First State (including the "Tony Veller" on Vignette Title).

Address by the Publishers.

Inset Advertisement at end.

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1100 **The Posthumous Papers of the Pickwick Club.** Another Copy.

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• • • This copy has the two plates by Buss, and the "Addresses" in Parts 10, 15, 18, 19-20.

**Dickens** (Charles)—*continued.*

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**£4 4s**

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**£3 10s**

... The "Pickwick Papers" was the first of Dickens' works to be pirated in America, and Carey, Lea & Blanchard were the first to publish any of his writings in that country. The success with which the venture met was soon taken advantage of by other publishers in New York, Philadelphia, and Boston.

In November, 1836, Carey, Lea & Blanchard ventured to reprint the first four numbers of the immortal "Pickwick." The author was then unknown, and the enterprise a doubtful one. The edition printed was very small; it however proved very successful, and by December, 1837, when the fifth and concluding volume was published, the small quantity of earlier volumes had been reprinted.

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**Dickens** (Charles)—*continued*.

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Small 4to, *original cloth*.

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**£5 5s**

\*\*\* Part of the letterpress of this little book is attributed to Charles Dickens, on the authority of the publisher's son, Mr. William Tegg. See his letter on the subject in "Notes and Queries," May 8th, 1875, and two articles on the book which appeared in Walford's Antiquarian, July, 1887, and in The Gentleman's Magazine, December, 1889. Both external and internal evidence appears to support this idea of authorship. The book is of the utmost rarity, having been subjected to the destructive treatment of juvenile readers and possessors during nearly a century that has elapsed since its publication.

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11 pp., 8vo, *unbound*.

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The issue with the misprint corrected.

**Dickens** (Charles)—*continued*.

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(The theme of Mr. Waterson's excellent overture)."

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Dickens (Charles)—continued.

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(1) 22nd October, 1839. 1 full page, 4to. Doughty Street. To Robert Philips of Prestwick near Manchester. As to his wife's health preventing him attending an Anniversary meeting at the Athenaeum, Manchester.

(2) 2nd October, 1845. 4 pp., 8vo. Devonshire Terrace. To his friend Clarkson Stanfield, the marine painter. Referring to the illustrations for his forthcoming Xmas book, "Cricket on the Hearth."

"I need not say how much I should value another little sketch from your extraordinary hand, in this Year's small volume, to which Mac again does the frontispiece. . . . I know perfectly well, that nothing can pay you for the devotion of any fragment of your time to such a use of your art. . . . I am not the sole proprietor of these little books; and it would be monstrous in you if you were to dream of putting a scratch into a second one, without some shadowy reference to the other partners—ten thousand times more monstrous in me, if any consideration on earth could induce me to permit it, which nothing will or shall." Etc.

(3) 7th September, 1847. 2 pp., 8vo. Broadstairs. To his brother Alfred Dickens. Offering to stand Godfather to his brother's child; mentioning his own youngest son Sydney, whom he called "The Spectre"; and referring to a number of friends.

"I call our last young man The Spectre—in consequence of his having unnaturally large eyes, which he stares with in a frightful manner." Etc.

(4) 2nd December, 1850. 1 page, 8vo. Devonshire Terrace. To Mr. Joyce of Bradbury & Evans, publishers. Referring to his "Christmas Carol."

(5) 27th June, 1851. 2 pp., 8vo. "Office of Household Words." To Daniel Maclise, the painter. As to giving Evans (Bradbury & Evans) a "handsome dinner" at the "Star and Garter," Richmond.

(6) 16th May, 1856. 2 pp., 8vo. Tavistock House. To Viscount Raynham. Mentioning his plan of retiring to Boulogne for "Country-ease and country work through the long summer days."

(7) 26th March, 1862. 1 page, 8vo. "Office of all the Year Round." To Oliver Wendell Holmes, the American author and poet. Inviting him to one of his "Readings."

(Continued over)

**Dickens** (Charles)—*continued.*

**A Series of 10 Autograph Letters**—*continued.*

- (8) 2nd April, 1867. 3 pp., 8vo. Gads Hill Place. To Mrs. Ellicott (wife of Bishop Ellicott). Describing the terribly hard work of his "Reading" Tours, the strain and stress of which ultimately broke him down, and virtually caused his death three years later.
- "For although I date from my Household Gods, I have not set eyes on them since last Christmas time, and am little likely to see them until my Fifty Readings are finished. In the meanwhile I am here, there, everywhere, and (principally) nowhere.
- "Any social pleasure, or anything in the nature of a visit, is wholly incompatible with the episodal life. I am obliged to observe the rule of always living with my secretary at an Hotel, and never doing anything agreeable between the Readings but rest in strict privacy. Were I not (very much against my will) a perfect Spartan in this respect, I should never be able to bear the wear and tear." Etc.
- (9) 9th August, 1869. 1 page, 8vo. Gads Hill Place. To his son Henry F. Dickens. On private family matters.
- (10) 7th April, 1870. 1 page, 8vo. "Office of All the Year Round." To J. S. Le Fanu, the novelist and journalist. Being one of Dickens' last letters, written the year of his death; he refers to a proposed contribution by Le Fanu for the pages of "All the Year Round."

**1123 Autograph Letter Signed** to Sir John Bowring.

1½ pp., 8vo. *Gad's Hill Place*, 31st October, 1860.

**£8 10s**

- "First let me congratulate you on your marriage, and wish you all happiness and prosperity.
- "Secondly, I must tell you that I was greatly vexed with the Chatham people for not giving me early notice of your Lecture. In that case I should (of course) have presided as President of the Institution, and should have asked you to honour my Falstaff house here. . . .
- "Thanks for your paper, which I have sent to the Printers with much pleasure."
- "We heard of your accident here, and of your 'making nothing of it.' I said that you didn't make much of disasters, and that you took poison (from Natives) as quite a matter of course in the way of business."

**1124 Autograph Letter Signed** to Rev. W. Elwin.

4 pp., 8vo. *Tavistock House*, 1st May, 1855.

**£7 10s**

- A very long letter concerning the Literary Fund; and giving his reasons for not attending the Fund Dinner.
- "I am very anxious to do what is generous and right in the matter of the Literary Fund; nor could I easily tell you how glad I should be to effect a change so honorable to us all, without an assault. But I wish you to consider one or two points that I think may present the question in a new light.
- "I have not been in the habit of attending that dinner, have only done so twice, in about twenty years, consequently my non-attendance is no new or marked thing. Then, observe, if I were there, I could hardly be there without speaking. . . . I have still a rather strong misgiving that the authorities would be scared if Mr. Blewitt reported that I had informed him of my intention to come, and that they would very much rather on the whole that I stayed away. . . .
- "I have only one desire, and that is, to act in good humour and good taste, and really hold out the hand of thorough good fellowship to them all. How can I want to work against them in so gallant a cause, if we can but work together!"

**Dickens** (Charles)—*continued.*

"OUR MUTUAL FRIEND," ETC.

1125 **Autograph Letter Signed** to his friend Rev. Wm. Harness.

2 pp., 8vo. *Somers Place*, 23rd May, 1865. With addressed envelope bearing franking signature. **£21**

A charming letter, in which he makes a most important reference to his method in writing "Our Mutual Friend."

"I have not one single day open until the 6th of June when we must be at Gads Hill. In despite of the grimmest inflexibility on my part and the most virtuous resolutions, it invariably happens so. They take me into custody here (Mary and her aunt) in the fatal month of May, somehow, and I am continually impelled in directions diametrically opposed to my wishes."

"I am, and have been, hard at work at your conversion—to the opinion that the story of Our Mutual Friend is very interesting and was from the first tending to a purpose which you couldn't foresee until I chose to take you into my confidence. Modest this—but true."

WITH NOM DE PLUME.

1126 **Autograph Letter Signed** to Maclise.

1 page, 8vo. 26th July, 1842. **£5 5s**

Dickens signs this letter with the nom de plume "Sutherland," which evidently had a meaning for his correspondent.

"How are you? Well enough to dine with us (invidially alone) at 5—before the evening ride. If so, say yes.

"Dieted at all. If so, say on what. Yours—Sutherland."

"MARTIN CHUZZLEWIT."

1127 **Autograph Letter Signed** to Thomas C. Curry, presenting a copy of his work "Martin Chuzzlewit."

2pp., 12mo. 30th September, 1844. **£23 10s**

"I send you the Chuzzlewit.

"My brother Frederick will be happy to avail himself of your hospitality whenever you like between this and Friday. I should be truly glad to do so also, but I find that I cannot very well leave home for that purpose just now." Etc.

1128 (1) **"A Prologue."** Autograph Manuscript Poem written by him as an Introduction to a Play by Fletcher (Beaumont & Fletcher) proposed to be staged by his friend Miss F. M. Kelly the Actress.

Comprising 14 lines on 1 page, 4to. N.D. *Circa* 1840-48.

(2) **A Series of Four Autograph Letters** from Dickens to Miss Kelly, relative to the production by the former of Shakespeare's Comedy "Merry Wives of Windsor," and Ben Jonson's "Every Man in his Humour," &c.

Together 9 pp., 8vo, and dated between 24th May and 11th July, 1848.

*Inserted in sunk mounts and handsomely bound to 4to size (with*  
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*title-page and transcripts inserted) in full levant morocco extra, lettered on side and back.* **£185**

The Prologue is of great interest and believed to be unpublished. Written for his friend Miss Kelly who was intending to produce one of Beaumont's plays at her theatre (The Royalty); Dickens speaks in her praise and urges the play on the notice of the public.

"A Play by Fletcher; Written in that age  
When the deep-hearted and strong worded  
Stage

Had life in England, and could yet rehearse  
Ford's, Heywood's, Webster's, Marlowe's,  
Shakespeare's verse.

And if a word from one who, in her day,  
Has sought out nature and made faint  
essay,

In homely form to bring her to like pass,  
And shew her Image on his shatter'd glass:  
May any license with your favor take—  
Receive it kindly, for your servant's sake."

The letters to Miss Kelly also it is believed have not been published; they chiefly concern the rehearsing for and production by Dickens in the provinces of Shakespeare's comedy "Merry Wives of Windsor" (the character of Mistress Page to be taken by Miss Kenworthy); likewise referring to the production of Ben Jonson's "Every Man in his Humour," and other plays.

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.  
.  
.  
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"My aunt! My dear unmarried aunt!  
Long years have o'er her flown;  
Yet still she strains the aching clasp  
That binds her virgin zone;  
I know it hurts her,—though she looks  
As cheerful as she can;  
Her waist is ampler than her life  
For life is but a span." Etc.

**Holmes (Oliver Wendell)—continued.**

1551 **"New England Dialects and Superstitions."**

Two Autograph Manuscripts Signed, written in the form of lengthy Autograph Letters to Chas. G. Leland, Author of "Hans Brietmann Ballads" and other works.

Together extending to 10 full pp., 8vo. Boston, 4th June and 14th July, 1888. *Handsomely bound (with title-page and transcripts inserted) in full levant morocco extra, lettered on side and back.* **£52**

Anything in the nature of an Oliver Wendell Holmes manuscript very seldom occurs, and these two letters are of considerable New England interest and importance. The writer also mentions his work "The Poet at the Breakfast Table."

In his first letter he writes:—

" . . . Before I forget it, let me thank you for the music-sheet with my boyish 'Oysterman' ballad in it. The same paper had another piece of mine 'Aunt Tabitha' from 'The Poet at the Breakfast Table.' There! I have done with myself and my trivialities, now to your purpose and questions.

"You will certainly make a most instructive, entertaining and amusing book. I seem to see myself contemplating its broad pages with their ample margins and reading straight on as if the book was a novel. To whom shall you go? you ask, to help you about New England dialects, etc.

"I think Lowell knows more about them than almost anybody. Mrs. Stowe is too old, I fear, to apply to. I do not know how much of an authority Professor Child of Harvard University—supreme in English Ballad literature—may be in native dialects. All I know is very little. I have never studied the subject, but I have come in contact with a certain number of local beliefs, superstitions, impressions, phrases, etc.

"There were two chief living sources of my information.

"1. We used to import our 'help' or house-servants from the interior of Massachusetts—one locality in particular, which furnished different members from several families so that they formed a Colony in Cambridge, the descendants of which are living there to this day. From these young fellows I learned the mysteries of the box-trap and the 'figgery four' the making of willow-whistles and elder stem pop-guns.

"From them also I learned certain beliefs such as were prevalent in early New England times. Thus that the Devil went round by night picking up things and if one signed his name in his own blood and left it out it would be gone in the morning. The same personage was thought to assist suicides in their attempts, so that a man wishing to hang himself was assisted by Satan in person as a volunteer Jack Ketch for the occasion. Other beliefs of similar origin were that one who counted the stars to a thousand would drop down dead,—that if one killed a swallow, the cow would give bloody milk. Certain sandy spots in Cambridge, one near the well-known 'Jarvis Field' beyond the 'Holmes Field' were known as 'the Devil's footsteps' and looked upon with an awe not altogether displeasing.

"Passing to the domain of medicine I remember on the kitchen shelf one of our rustic employes kept an ill conditioned looking bottle said to contain 'Hiry Pikry'—hierapicia, or sacred bitter, an alactic. Externally 'Opodeldoc' was the favourite application. Rum was a handy substitute, for rum was to be found everywhere. . . . The language of my immediate neighbors was of a mingled character, partly rural, partly suburban. When I should have said Excuse me—I did not intend to, these other boys

(Continued over).

**Holmes** (Oliver Wendell)—*continued*.

**New English Dialects and Superstitions**—*continued*.

would have said 'I didn't go to.' In quarrelling, not yet come to blows, it was common to hear one's afraid'n' to the daren't. I will put down a few expressions at random, such as I used to hear."

Oliver Wendell Holmes here sets out a long list of curious odd expressions and sayings, covering some four pages of his letter.

The second letter contains further information as to the dialects and superstitions prevalent in New England which the writer had come across; it also again refers to his own writings.

1552 **"Our Fathers' Land, An International Ode."** Autograph Poem Signed.

Consisting of three verses of seven lines each on 1 page, 8vo. N.D.

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The first verse reads:—

"God bless our Fathers' Land!  
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On all her Realms descend,  
Protect her Throne!"

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Comprising 50 lines on 2 pp., 4to. Dated at end 1st January, 1874.

**£21**

The original autograph manuscript with various corrections in the text.

"As through the forest, disarrayed  
By chill November, late I strayed  
A lonely minstrel of the wood  
Was singing in the solitude;  
I loved thy music—thus I said—  
When o'er they perch the leaves were spread,  
Sweet was thy song, but sweeter now  
Thy carol on the leafless bough  
Sing, little bird! thy note shall cheer  
The sadness of the dying year." Etc.

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Send their messenger to me.

Reverently I raised the shell  
That its errand it might tell,  
Placed its pink lips to mine ear—  
Heard its whisper low & clear.

And the murmur of the sea  
Spoke the message, sent to me—  
'Patience. Venice will be free!'" Etc.

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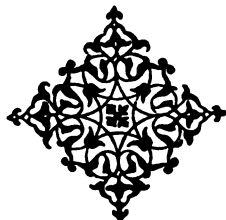
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Sleep in the chambers stole:  
Peace crept about my limbs and peace  
Fell on my stormy soul.

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**Longfellow** (Henry W.)—*continued.*

**Autograph Letter Signed**—*continued.*

the 'Ship' very abruptly runs its bows into a Sonnet and both are stove in. Be so good as to look at this in other copies. In the proof sheets you sent me in July, sig. S. runs all right; here it is a repetition of E. E.

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"I am quite willing you should prefer disagreeable men (there are enough of them!) provided you will tolerate me. For my part, I prefer agreeable women. I must keep copies of my letters if I would understand the answers to them. Could I have been such an ass as to ask if I was charming? It is out of the question. Even if I thought I was, I should be too clever to enquire too wisely about it, for I hold with my favourite Donne that

'Who knows his virtue's name & place, hath none.'

And yet I should infer from your letter that I had been stupid enough to ask something of the kind. Nothing in my life has ever puzzled me so much as my popularity here in England—which I have done nothing & been nothing to deserve.

"No, the Lord Mayor's show was pure Circus & poor Circus at that. It was cheap & the other adjective that begins with N. 'Twas an attempt to make poetry out of commonplace by contract. 'Twas antiquity as conceived by Mr. Sanger. Why, I saw the bottoms of a Norman Knight's trousers where they had been hitched up into a telltale welt round the ankle by his chain armour! There was no pretence at illusion nay, every elephant, every camel, every chariot was laden with disillusion. It was worth seeing for once, to learn how dreary prose can contrive to be when it has full swing. But you are finding my prose dreary? 'Tis nothing to what I could do if I would. Suppose I should write in verse! . . .

"You will be glad to hear that a man once devoted an entire volume to the exposure of my *solecisms* or whatever he chose to call them. I never read it—lest it should spoil my style by making it conscious. A Scotsman, too, gave me a dressing, I am told—but I don't mind their theories about English (which is always a foreign tongue to them) & besides he liked me all the same. By the way a Scotsman had the ill manners one day to compliment me on my English. 'Why, I shouldn't know you weren't an Englishman. Where did you get it.' I couldn't resist & answered with a couple of verses from a Scottish ballad—

"I gat it in my mither's wame,  
Whaur ye'll get never the like!"

He will never compliment me again, I fear.

"What did I learn out of that sentence about Keats, quotha? I am sure I don't know—

**Lowell** (James Russell)—*continued.*

**Men, Women, etc., Autograph Letters**—*continued.*

but it must have been juice (*sève*) or sweetness or some such thing. Would that make sense? If so, accept it, though I believe that *sense* is not just what you expect of me, thank you. I always have to write in a hurry. . . .

"I have just read Becket—with very subdued emotions. Browning's veins have more of their old heat in them. And that reminds me of a book I owe you! If you only knew how many bothers I have to make me—not forget, but forego! . . .

"When you see me again I shall be an old man—that was a slip, I meant to say 'Elderly,' but it is out now & I must make the best of it. I shall be little better than a tame cat. You will stroke me in a pause of your talk with some more suitable person & I shall purr.

"I don't see why you should commiserate Stella with seven young men contending for her like the seven cities for Homer, or better, like the seven against Thebes. I dare say she likes it if she doesn't them. I'm sure I should like being besieged by as many charming young women & should never fling the kerchief to one for fear of losing the other six. I should compare them to the Pleiades, to the seven chords of the lyre, *que sais-je?* to the seven deadly sins, when I was at odds with myself. I don't pity her a bit! She is calm, & like the pool of Bethesda, it will take an angel to stir her, but I have a faith that the angel will come. And if nothing ever *should* happen, what then? Are there no women who can live on their own supplies?

"Women often make spoons of men, but men as often spoil a lover in them. All the women I am fond of are maidens in my imagination.

"Yes, I have read Kipling's stories & with real pleasure. I read them while I was still in bed & under the spell of opium & so was adopted into their orientalism. Some of his verses, too, I liked, especially the Omar Khayamish at the head of the last chapter. I find something startlingly vernacular in Oriental poetry (which I know only through translations, mainly German), as if I had lived some former & forgotten life in the East. How potent is this Oriental blood—in Napoleon, in Goethe, in Heine, in Victor Hugo, in Browning, to go no further back! In Montaigne? probably. In Dante? possibly. I am not so sure that I like the *West-Oestliche* as Goethe exemplified it. But I have hopes of the volume Mr. Kipling seems to promise us in that last chapter. But I hope he will drop his Hindostanee pedantry. 'Tis as bad as Mrs. Gore's French used to be." Etc., etc.

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*London, Saunders and Otley*, 1834.

**15s**

1967 ——— **Japhet**, in Search of a Father.

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15. 4. 68.

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Around still foams the downward tide,  
Above thee, its fell fountain, Pride,  
The senseless rock awaits thy word  
To fall: and still it is unheard."

And concludes:—

"A soul: that art thou. It remains  
For thee to stay thy children's veins,  
The countertides of hate arrest,  
Give to thy sons a breathing breast,  
And Him resembling, in His sight,  
Say to thy land, 'Let there be light.'"

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Of Aetna's fiery scoriac  
In the next vomit-shower, made he  
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And not with her to yonder sky?  
Bethink you: were it Earth alone  
Breeds love, would not her region be  
The sole delight & throne  
Of generous Deity?"

**Meredith (George)—continued**

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Where white our Channel waters break  
Now while the Year is raising cry  
At birth to know if it must bear  
In history, the crimson bloody dye,  
An English heart, a soldier's eye,  
For the old country first will care." Etc

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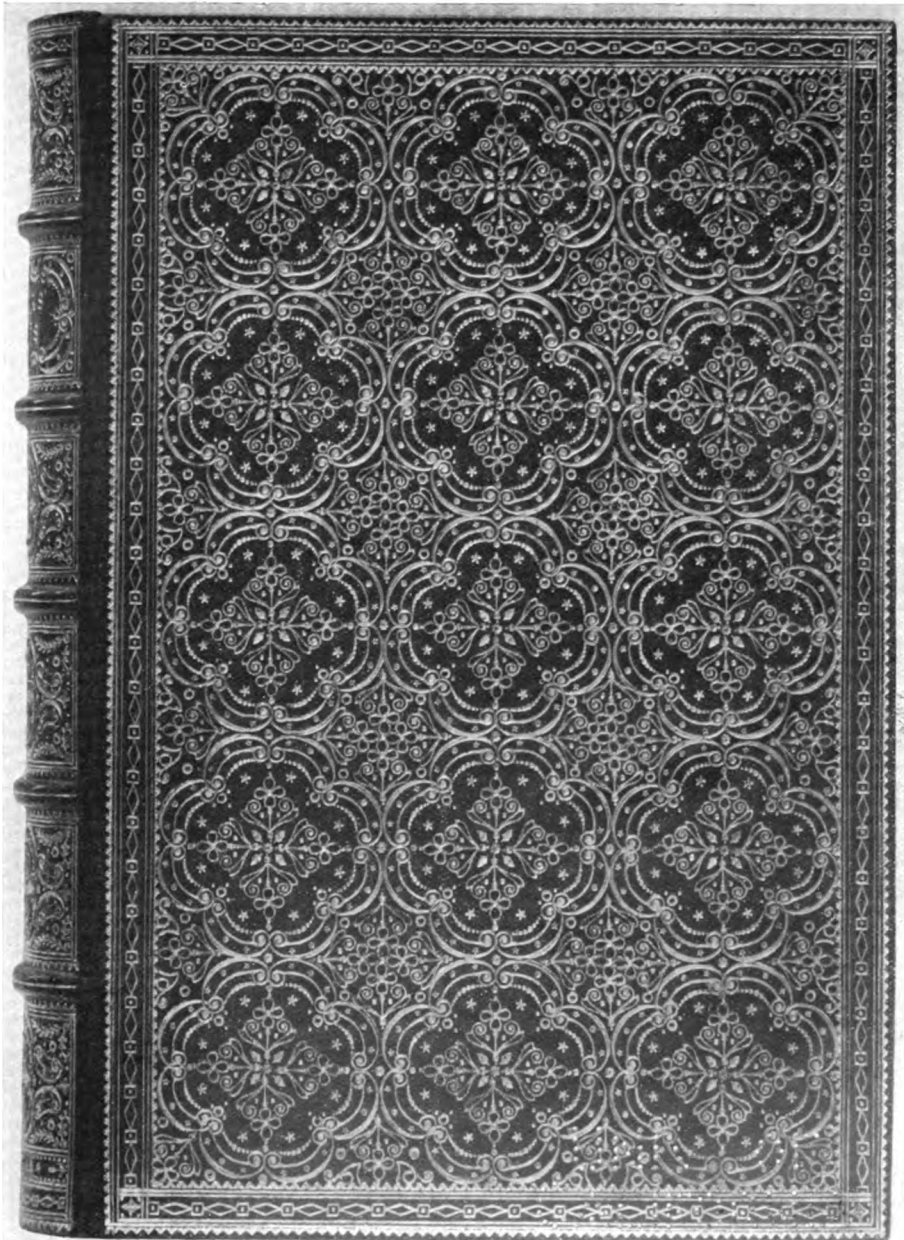
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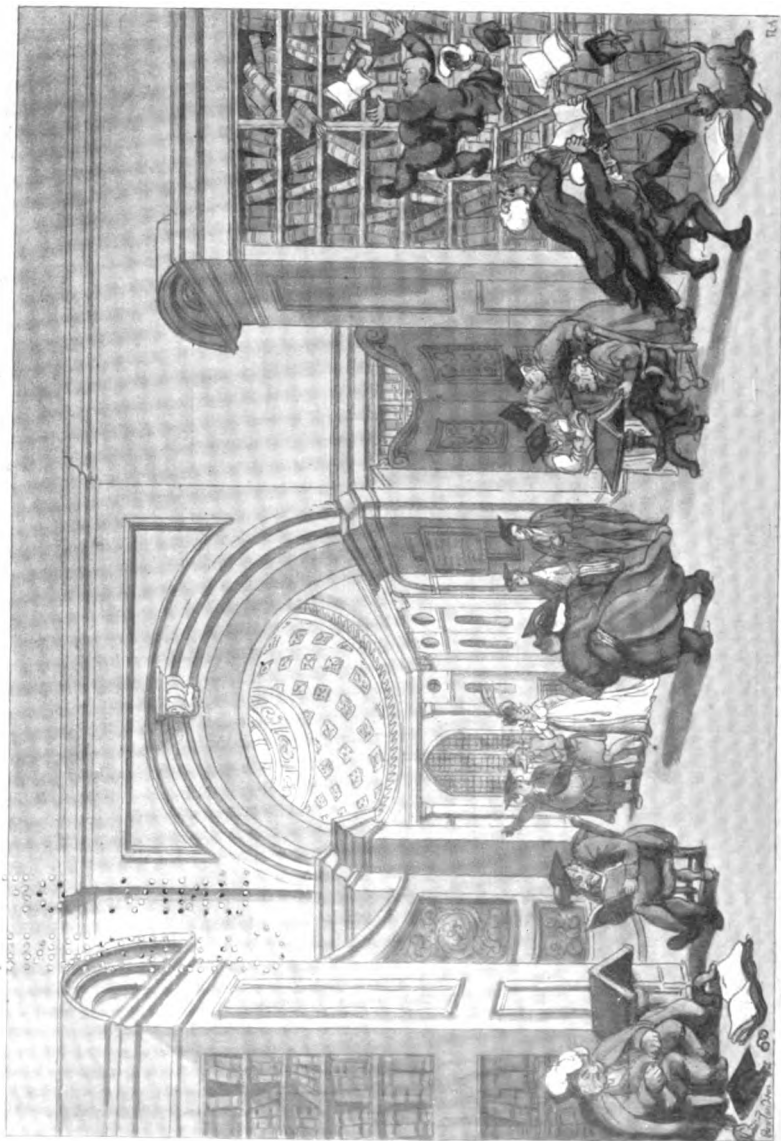
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2. An Autograph Letter, folio size, dated 15 Oct., 1868, containing 7 sketches. He writes, "Please give unto this young Phiddy-ass the Quartern of Clay kindly promised, wherewith to make some classic figures." Then follows the classic figures, labelled, "Bacchus," "Wenus," "Apollo" (a Scotsman playing the bag-pipes), "Mars," "The Boar—Adonis," and signed "H. K. Browne." Below this is "The Baker, The Sweep & the reprobate non-Church-goer on view Sat. afternoon week not next Sat. (tomorrow)—as the B. & the S. will not be properly dressed until then." A sketch follows—a boy with books under each arm. on his head, and on the ground, and the letter concludes with "I hope the boy is not light-headed this morning after his heavy supper of books."
3. Another Autograph Letter to G. Halse, as follows:—"My Better half is charmed with my Head! and thinks it quite a Caput-al likeness. She carries it about up stairs & down stairs, all over the House, to test different lights &c. till I think she must be trying experiments in polarization of light.—I suggest she had better wear it as a Shawl Brooch.—I think I must make a sketch of her as Herodius walking about with John the Baptist's Head in a charger.—(To some, perhaps, it might suggest a tempting dish of Calf's head!):—But with all this shew of affection, she has just declared her determination to hang me! and grumbles because I am (of course) rather slow in providing a nail for the horrid purpose!—The preparations are now going on!!! I feel quite resigned to my sad fate—(thank you!) and only hope that I shall be strung up in the most approved Jack-Ketchy manner. I remain (for 5 mints. more only!) Yrs. very truly, H. K. Browne." The letter concludes with a charming pen-and-ink sketch which shows Phiz's daughter, in crinoline, standing on a ladder hammering a nail in the wall, Mrs. H. K. Browne holding a medallion caricature portrait of Phiz, and a dog and a crowd of younger members of the Phiz family looking on.
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6. Autograph Letter from H. K. Browne to Halse, in which he writes, "With rheumatic aches in back & loins and a good fire!!!—My Dear Halse, Thanks for your kind labours. I have no doubt you have given them the Corp de Grace. I'll forage and see if I can't find some scraps—pen & pencil—something like this."—Illustrated with a drawing of a boy and dog playing football with a hat.
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CHAPTER IV.—(Continued.)

ON this last passage, this har-  
rowing of heads upon my per-  
son and sudden profusion of  
love for my dear father,  
was so strong beyond my  
comprehension that it put  
me into both fear and hope.  
On the one hand, I began to  
think my uncle was perhaps  
dead, and might be dis-  
covered; on the other, there  
came up into my mind (quite un-  
bidden by me, and even dis-  
couraged) a very fine scene which I had heard  
told of a year ago, and which was a right-  
ful thing, and which I had heard  
him from his own. For why should my uncle  
play a part with a relative that came, almost a

longer, to his door, unless in his heart he had  
some reason for fear him?  
With this action, all unacknowledged, but  
nevertheless getting itself into my head,  
I now began to imitate his covert looks; so  
that we sat at table like a cat and a mouse,  
each stealthily observing the other. Not  
another word had he said from that time on-  
ward, but was busy turning something secretly over  
in his mind; and the longer we sat out the  
more I looked at him, the more certain I  
became that the something was something to  
beget.  
When he had cleared the plate, he got  
out a single pipette of ink, just as he had  
the morning, turned round a stool into the chimney  
over it, and sat a while smoking; with his head  
to me.  
"Dad," he said, at length, "I've been  
thinking," then he paused, and said again,  
"There's one bit after that I feel puzzled  
you before you were born," he continued, "I  
promised to be your father. O, nothing legal,  
you understand, just gentleman doing as  
their wives. Well, I kept that bit secret  
because it was a great secret, but a peo-  
ple is a promise—and it has grown by now  
to be a matter of just promise; just an  
only"—and here he paused and coughed—  
"of just nearly forty pounds!" This had he

rapped out with a sidelong glance over his  
shoulder, and the next moment said, almost  
with a sob, "Scots!"  
The great words being the same thing as  
an English shilling, the difference made by  
this second thought was considerable; I could  
see, besides, that the whole story was a lie,  
involved with some and which I needed not  
to guess; and I made no attempt to follow  
the line of railway in which I supposed  
he went.  
"O, think again, Sir," I said, "I believe  
I believe!"  
"That's what I said," returned my uncle,  
"pounds sterling! And if you'll stop a moment  
the door a minute, just to see what kind of  
a night it is, I'll get it out to you and call you  
in again!"  
I did his will, smiling to myself in my con-  
science that he should think I was so easily to  
be deceived. It was a dark night, with a few  
stars low down, but as I stood just outside the  
door I heard a sudden knocking of wood far off  
among the hills. I said to myself there was  
something sinister and thought, in the  
weather, and little knew of what a vast import-  
ance that knock proved to me before the evening  
passed.  
When I was called in again, my uncle turned  
out into my hand seven and thirty golden  
guineas; a piece, the rest was in his hand, so

small gold and silver; but his heart's friend  
him there, and he examined the change into  
his pocket.  
"There," said he, "that'll show you! I'm a  
good man, and stranger yet stranger; but my  
word is my bond, and there's the proof of it!"  
Now, my uncle seemed so sincerely that I was  
sensible, dumb by his sudden generosity, and  
could find no words in which to thank him.  
"No, no!" said he. "No thanks! I want  
you to thank I do my duty, I'm an any-  
thing that everybody would have done it, but for  
my part (though, I'm a sensible body, but it's a  
pleasure to me to do the right by my brother's  
son, and it's a pleasure to me to think that  
you'll not go again as such poor friends  
should!"  
I spoke him in return as heartily as I was  
able; but all the while I was wondering what  
would come next, and why he had parted with  
his precious guineas for me to the room he  
had given, a lady would have refused it.  
Presently, he looked towards me sideways.  
"And now here," says he, "it is for you."  
I told him I was ready to prove my grati-  
tude, and that I was, as usual, deeply, and then  
without looking for some momentous demand,  
that just what, at last, he pleased my courage  
to speak, it was only to tell me (very properly,  
as I thought) that he was growing old and a

PLATE XXIII.

I vex my heart with fancied dream.  
He still outstript me in the race  
It was but Unity of place  
That made me dream I ran it with him.

And so may Place retain us still.      As  
And he, the much-beloved, again,  
A lord of large experience, train  
So ripen growth the mind & will.

And what delights can equal Those  
That stir the spirit thro' its depths  
When one that loves but knows not reaps  
A truth from one that loves & knows?

/ When in the down I sink my head  
Sleep Death's twin-brother tames my heath.  
Sleep Death's twin-brother knows not Death  
Nor can I dream of Thee as dead.

Again with thee I wander out  
But there is trouble in those eye  
Which makes me sad I know not why  
Nor can my dream resolve the doubt

But when the bird is in the tree  
I wake & I discern the truth.  
It is the sorrow of my youth  
That foolish sleep transfers to thee.

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Sound of battle & thunder of war.  
Well, if it do not roll our way!

Storm, storm! riflemen form!  
Ready be ready against the storm!  
Riflemen, riflemen, riflemen form!

Form! to be ready to do or die.  
Form in freedom's name & the Queen's  
True that we have a faithful ally,  
But only the Devil knows what he means.

Form form riflemen form &c

Let your reforms for a moment go,  
Look to your butts & take good aim.  
Better a rotten borough or so  
Than a rotten fleet & a city in flames  
Form, form, riflemen, form &c

What is Europe? death in her chains  
Ghosts is Britain, the last free land.  
Yours is the one free voice that remains.  
Save the voice & practice the hand.

Form form  
Then lines appeared in the Times, on  
Monday May 9. 1859 - and on Thursday  
May 12 - the Government sanctioned the  
formation of Volunteer Rifle Corps.

PLATE XXV.



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They set King Alfred down to bake  
The good King twisted the President's cake.  
He thought it was for his Country's sake  
How could he heed a soufflé cake?  
A man who has a crown at stake  
Of sorry wots <sup>multitude</sup> ~~lot~~ will make.  
So good <sup>and</sup> just <sup>and</sup> pure <sup>and</sup> brave <sup>and</sup> true  
Like him the world has shown its face:  
So gloriously <sup>good</sup> <sup>just</sup> <sup>and</sup> great,  
In adversity and in prosperous fate.  
But many a man our life supplies  
That's neither good nor just nor wise  
Forget his house and home, to fix  
His muddled head on politics  
And for a phantom set aside  
The business of his own preside.

The angry housewife gave to thrust  
She struck the king upon the chest.  
The king was wise and good and sweet  
He took the blow and did not speak.  
A harder blow than hers he knew  
  best way answer  
The king could ~~take~~ <sup>best</sup> handling blows.

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which I tread  
Towards her chamber,—let your echoes talk  
Of my imperious step, scoring surprise,  
But not of my intent!—Andrea!"

Shelley's lines:—

"And yet, once quenced, I cannot thus relume  
My father's life; do you not think his ghost  
Might plead that argument with God?"

Shelley's lines:—

"It is my wife complaining in her sleep;  
I doubt not she is saying bitter things  
Of me; and all my children round her dreaming  
That I deny them sustenance."

Against Shelley's lines:—

" . . . . . O, had I never  
Found in thy smooth and ready countenance  
The mirror of my darkest thoughts; hadst thou  
Never with hints and questions made me look  
Upon the monster of my thought, until  
It grew familiar to desire—"

Lewes has written in the margin:—

"Thou sure and firm set earth  
Hear not my steps which way they walk;  
for fear  
Thy very steps prate of my whereabouts."  
Macbeth.  
This doubtless suggested the above—  
"alike and yet so different!"

To illustrate this Lewes has written the following lines from Othello:—

"If I quench thee thou flaming minister  
I can again thy former light restore  
Should I repent me. But once put out  
thine  
I know not where is that Promethean  
head  
That can thy light relume."

In the margin Lewes writes:—

"This indentification of his own misery  
with  
Everything is very Shakesperian."

Lewes has written:—

"Compare King John  
Hadst thou but shook thy head or made  
a pause,  
When I spake darkly what I purposed,  
Or turned an eye of doubt upon my face,  
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Deep shame had struck me dumb."

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(SEE ILLUSTRATION, PLATE No. XXII.).

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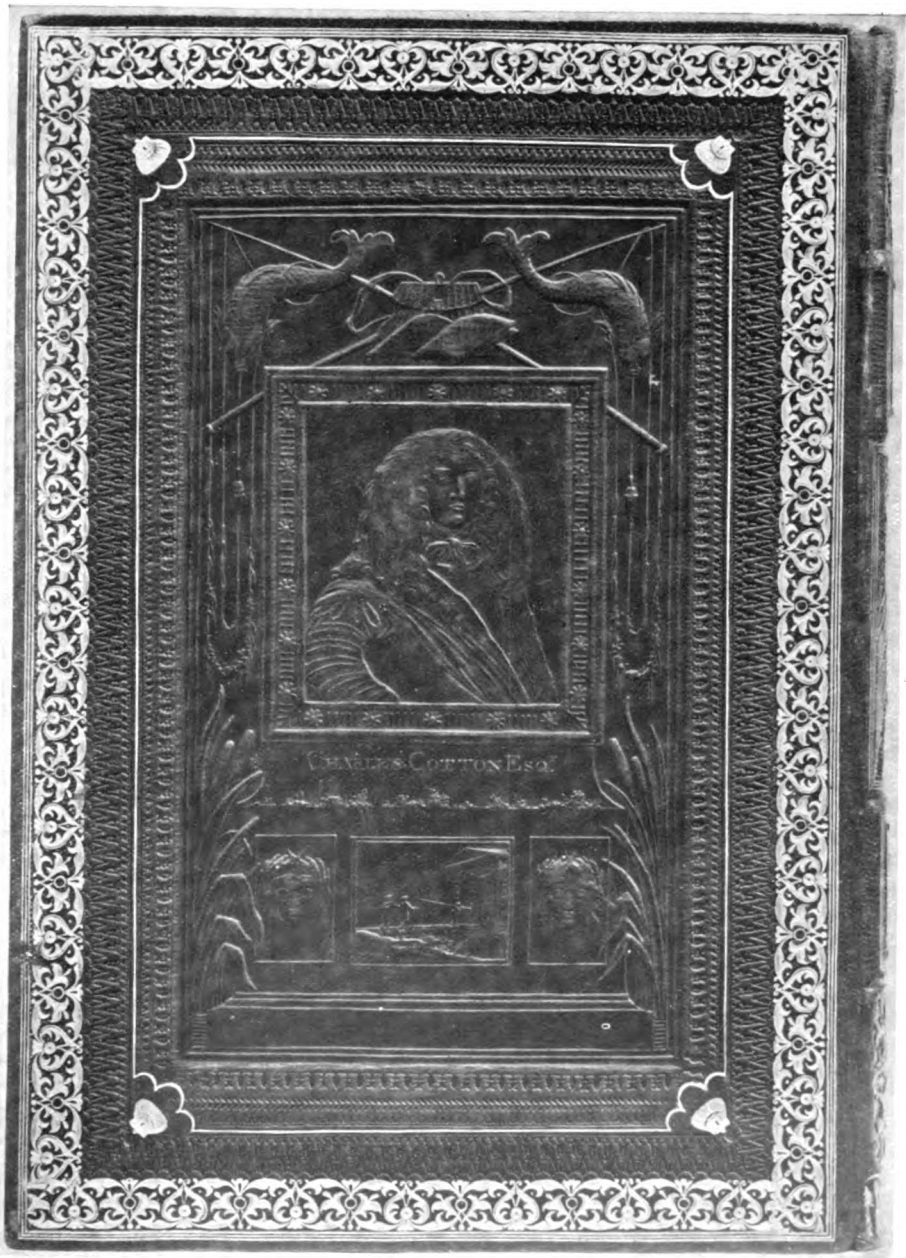
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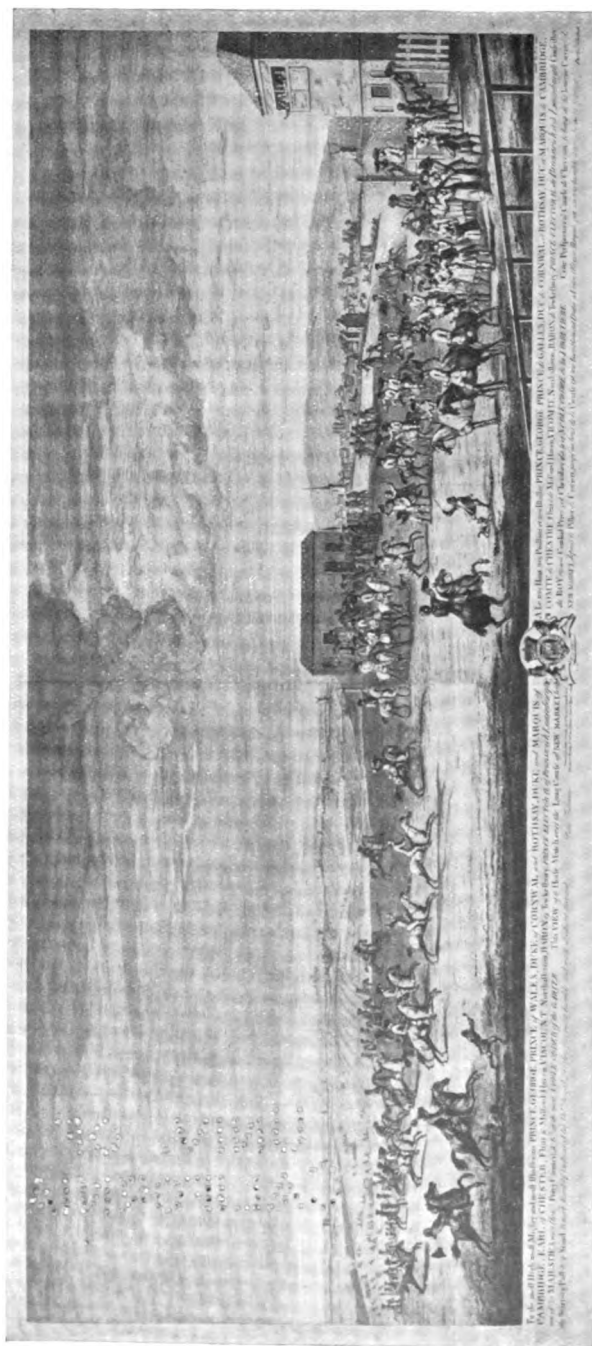
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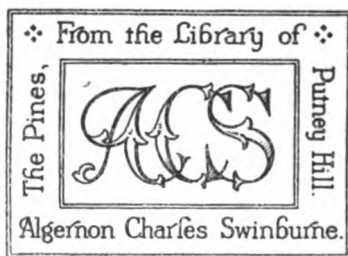
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2821a **TARKINGTON** (Booth). **Works.**

The beautifully printed Autograph Edition, *with frontispiece.*

12 vols., crown 8vo, *original buckram binding.*

*New York, 1918.*

**£14 10s**

\*\*\* This Autograph Edition was limited to 165 copies. Each set is numbered and Signed by the Author.

This Set comprises:—

The Gentleman from Indiana, Harlequin and Columbine, and other Stories.

The Flirt.

Monsieur Beaucaire, The Beautiful Lady.

His Own People and other Stories.

Seventeen.

The Turmoil.

The Conquest of Canaan.

In the Aream.

The Guest of Quesnay.

Penrod and Sam.

Penrod.

The Two Van Revels.

PLATE XXXIV.



MORLAND. OUTSIDE COUNTRY ALEHOUSE.  
One of Pair. Printed in Colours.  
See Item No. 3445.

PLATE XXXV.



Reproduction of one of the coloured plates in  
RAWSTORNE'S GAMONIA.  
See Item No. 3453.

## ALFRED, LORD TENNYSON.

## THE "TRIAL" EDITION.

2822 **Becket.** A Tragedy.

Crown 8vo (pp. 123), *handsomely bound by Riviere in full crushed levant morocco extra, uncut, i. e. g. London, 1879.* **£85**

\*\*\* With the exception of the "Trial" editions of the Foresters, 1881, The Cup and The Falcon, 1882, and The Promise of May, 1883 (of each of which a single copy only is known to exist), this first privately printed edition of Becket is the rarest of all the author's privately printed plays. Four copies only can at present be recorded.

"In 1879 my father printed the first proofs of his tragedy of Becket, which he had begun in December, 1876. But he considered that the time was not ripe for its publication; and this therefore was deferred until December, 1884."—Alfred Lord Tennyson. A Memoir. By his Son. London: 1897, Vol. II., p. 193.

William Allingham records in his diary, under date of August 5, 1880, that Tennyson said to him:

"I gave Irving my 'Thomas à Becket': he said it was magnificent, but it would cost him £3,000 to mount it: he couldn't afford the risk. If well put on the Stage it would act for a time, and it would bring me credit (he said), but it wouldn't pay. He said, 'If you give me something short I'll do it.' So I wrote him a play in two acts, The Cup."

Although the play was written as early as 1879 and printed in that year, it was not published until 1884. A comparison of the text of this private issue with that of the published edition of 1884 shows a large number of variations.

## WITH AUTOGRAPH LETTER.

2823 **Becket.** A Tragedy in a Prologue and Four Acts. As arranged for the Stage by Henry Irving and presented at the Lyceum Theatre on 6th February, 1893.

FIRST PUBLISHED EDITION. 8vo, *original wrappers.*

*London, Macmillan, 1893. (Preserved in a half morocco case by Riviere).* **£21**

\*\*\* Inserted is an Autograph Letter of Lord Tennyson, 1 page, 8vo, dated from Farringford, Freshwater, Isle of Wight. Feb. 12.

"My dear Craik,

Kindly send me a vol. of New Ed. of Foresters with notes also REMEMBER my stage copy of Becket which I sent to you.

Yrs. ty.

T."



**Tennyson** (Alfred, Lord)—*continued.*

UNIQUE PROOF COPY OF THE FIRST TRIAL ISSUE.

2824 **Carmen Sæculare.** An Ode in Honour of the Jubilee of Queen Victoria.

8 pp., 8vo, *the last leaf blank, the title as above occupying the top portion of the first page, followed by the first 11 lines of the Ode, the remainder occupying pages 2 to 6.* £63

\* \* \* This is the trial issue, of which no other copy is known. It is not divided into stanzas as published later. There are many textual alterations in this Privately Printed Issue, such as:—

(1) "Fifty times the rose has bloom'd and faded"

afterwards altered to—

"Fifty times the rose has flower'd and faded."

. . . . .

afterwards altered to—

(2) "You then loyally, all of you,  
Deck your houses, illuminate  
All your towns for a festival.  
And in each let a multitude's  
Acclamation, a multitude  
Loyal, each to the heart of it,  
One full voice of allegiance,  
Hail the Great Ceremonial  
Of this year of her Jubilee."

"You then joyfully, all of you,  
Set the mountain aflame to-night,  
Shoot your stars to the firmament,  
Deck your houses, illuminate  
All your towns for a festival,  
And in each let a multitude  
Loyal, each, to the heart of it,  
One full voice of allegiance,  
Hail the fair Ceremonial  
Of this year of her Jubilee."

. . . . .

afterwards altered to—

(3) "You, that wanton in affluence,  
Spare not now to be bountiful,  
Call your poor to regale with you,  
Make their neighbourhood healthfuller,  
Give your gold to the Hospital,  
Let the weary be comforted,  
Let the needy be banqueted,  
Let the maim'd in his heart rejoice  
At this year of her Jubilee."

"You, that wanton in affluence,  
Spare not now to be bountiful,  
Call your poor to regale with you,  
All the lowly, the destitute,  
Make their neighbourhood healthfuller,  
Give your gold to the Hospital,  
Let the weary be comforted,  
Let the needy be banqueted,  
Let the maim'd in his heart rejoice  
At this glad Ceremonial,  
And this year of her Jubilee."

. . . . .

**Tennyson (Alfred, Lord) Carmen Saeculare—Unique Proof Copy—continued.**

afterwards altered to—

- (4) "Henry's fifty summers are a shadow,  
Edward's fifty years are scarce remember  
Ev'n her Grandsire's fifty half forgotten  
You, the Patriot Architect,  
Shape a stately memorial,  
Make it regally gorgeous,  
This Imperial Institute,  
Rich in symbol, in ornament,  
Which may speak to the centuries,  
All the centuries after us,  
Of this year of her Jubilee."

"Henry's fifty years are all in shadow,  
Gray with distance Edward's fifty sum-  
mers,  
Ev'n her Grandshire's fifty half forgotten  
You, the Patriot Architect,  
You that shape for Eternity,  
Raise a stately memorial,  
Make it really gorgeous,  
Some Imperial Institute,  
Rich in symbol, in ornament,  
Which may speak to the centuries,  
All the centuries after us,  
Of this great Ceremonial,  
And this year of her Jubilee."

afterwards altered to—

- (5) "Are there thunders moaning in the  
distance?  
Are there spectres moving in the  
darkness?  
Trust the Lord of Light to guide her  
people,  
Till the spectres vanish, and the darkness  
Dawn into the Jubilee of the Ages."

"Are there thunders moaning in the  
distance?  
Are there spectres moving in the  
darkness?  
Trust the Hand of Light will lead her  
people,  
Till the thunders pass, the spectres  
vanish,  
And the Light is Victor, and the darkness  
Dawns into the Jubilee of the Ages."

**2825 Carmen Saeculare, An Ode, by Alfred Tennyson, D.C.L., Poet Laureate.**Post 8vo, *original wrappers*. Wise No. 158.*London, Printed for Private Distribution, 1887.***£18 18s**

This issue is entirely reset. Only a very few copies were circulated.

**2826 The Death of Oenone; Akbar's Dream, and other Poems.**Post 8vo, *cloth, uncut*. London, 1892.**5s****2827 Dramatic Works.**4 vols., 16mo, *original cloth*, 1886.**£18 18s**

\*\*\*Presentation Copy from Tennyson to Theodore Watts Dunton, with inscription in the handwriting of the former, on half-title of Volume I.:—

"Theodore Watts  
from  
Tennyson,  
Xmas, 1886."

**Tennyson** (Alfred, Lord)—*continued*.

2828 **A Dream of Fair Women**, and other Poems.

Selected and Illustrated by Edmund J. Sullivan. With a Postscript by the Artist.

Small 4to, *cloth gilt, uncut, t. e. g.* London, 1900. **15s**

2829 **Enoch Arden**, a Drama; founded on Alfred Tennyson's Great Poem, written by Arthur Matthison.

Post 8vo, *original wrappers.* New York, 1869. **10s 6d**

Frederick Locker's copy, with his Autograph, also an Autograph Letter from John Camden Hotten. "Here is a Tennyson curiosity. It will cost you 3s. what I gave for it. I have sent the Poet Laureate one."

#### TRIAL ISSUE.

2830 **The Falcon.**

THE FIRST TRIAL EDITION. Post 8vo, *wrappers, uncut.*

London, Printed for the Author, 1879. **£10 10s**

\*\*\* "This private edition of 'The Falcon' was evidently prepared by the poet with the greatest possible care and finish."

"One of the most interesting results achieved by a study of these early 'Trial-books' is the insight obtained into the method employed by the Laureate in elaborating his work. Again and again did the Poet correct and revise his lines, and introduce or delete entire passages, sometimes of considerable length, only in the end to cancel or discard his revisions, and finally fix upon the text as it stood in his earliest draft." (Mr. T. J. Wise's Bibliography).

2831 **The Foresters**; Robin Hood and Maid Marian.

FIRST EDITION. Post 8vo, *cloth, uncut.* London, 1892. **5s**

2832 **Helen's Tower, Clondeboye.**

Engraved Title. FIRST EDITION. 4to, *original wrappers, g. e.*

*Privately Printed.* (1861.) **£21**

\*\*\* Tennyson contributed to this, the poem—

"Helen's Tower, here I stand,  
Dominant over sea and land," etc.

In 1870 Robert Browning contributed a poem which was inserted in the copies which had not been distributed, and his poem is inserted in the present copy.

**Tennyson** (Alfred, Lord)—*continued.*

2833 **The Holy Grail**, and other Poems.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*

London, 1870.

**£1 8s**

\*\*\* Arthur Symonds' Copy, with critical note in his autograph (from Swinburne), and his autograph signature.

TRIAL ISSUE.

2834 **Idylls of the Hearth.**

F'cap. 8vo, *full levant morocco, uncut, t. e. g.*

London, 1864.

**£31 10s**

The excessively rare Trial Issue of "Enoch Arden." "At the last moment, the Poet decided to drop the general title *Idylls of the Hearth*, and to substitute for it the simpler one '*Enoch Arden, &c.*' That this manipulation took place upon the very eve of publication is evidenced by the fact that examples of this book, with the original title-page uncanceled, occasionally occur."—T. J. Wise.

2835 **In Memoriam.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut.*

London, Moxon, 1850.

**£4 4s**

2836 **The Love Story of "In Memoriam."** Letters from Arthur Hallam to Emily Tennyson.

FIRST EDITION. Small 4to, *original wrappers.*

London, *Privately Printed.* Circa 1917.

**£7 10s**

\*\*\* Only 25 copies printed by Clement Shorter for distribution among his friends.

AUTHOR'S PRIVATE EDITION.

2837 **The Last Tournament.**

By Alfred Tennyson, D.C.L., Poet Laureate.

F'cap. 8vo, *handsomely bound by Riviere in full crushed levant morocco extra, uncut, t. e. g.*

Strahan & Co., 56, Ludgate Hill, London, 1871.

**£26**

This little volume is of great rarity. It was printed for circulation among a limited circle of the Author's friends, and in a copy in Mr. Wise's possession the Publisher Strahan, has written the following note:—

"Of this private Edition of the Last Tournament not more than 20 copies were printed."

**Tennyson** (Alfred, Lord)—*continued.*

**2838 Lucretius.**

THE RARE FIRST AND PRIVATELY PRINTED EDITION.

Square post 8vo, *original cloth, uncut.*

*Cambridge, Mass., Printed for Private Circulation, 1868.* **£6 6s**

**2839 The New Timon and the Poets; with other omitted Poems.**

32 pp., small 8vo, *unbound, as issued.*

*Privately Printed.* 1876. **£2 10s**

\*\*\* This is the Pirated Edition issued by Herne Shepherd.

**2840 Ode on the Death of the Duke of Wellington.**

FIRST EDITION. 8vo, *original wrappers, uncut.*

*London, 1852.* **£1 10s**

**2841 Ode on the Death of the Duke of Wellington.** Another Copy.

FIRST EDITION. 8vo, *half maroon morocco gilt, uncut, t. e. g., by Tout, with the original paper covers bound in.*

*London, Moxon, 1852.* **£3 10s**

\*\*\* Interleaved and Annotated, giving numerous variations of readings from later editions by R. H. Shepherd.

**2842 "Ode on the Opening of the Colonial and Indian Exhibition,"**

By Lord Tennyson, Poet Laureate.

Tuesday, 4th May, 1886.

London: William Clowes & Sons, Limited

Official Printers and Publishers to the Royal Commission.

4 pp., 4to. *Enclosed in full levant morocco covers, by RIVIERE.*

*London, 1886.* **£52 10s**

This handsome brochure was produced solely for official purpose, or for the use of the Court, at the Opening Ceremony of the Exhibition, "and is now of the extremest rarity, very few copies having apparently been printed, and fewer still preserved." T. J. Wise.

**Tennyson** (Alfred, Lord)—*continued.*

2843 "**Over the dark world flies the wind.**"

**Autograph Poem Signed.** Comprising 10 lines on 1 page, 4to.

N.D. Circa 1822-23.

**£35**

This poem, which is believed to be unpublished, must have been written at the early age of some 13 or 14 years (the paper is watermarked 1821) and in its construction bears evidence of the youth of the poet.

"Over the dark world flies the wind  
And clatters in the sapless trees  
From cloud to cloud thro' darkness blind  
Swift stars scud over sounding seas.

I muse, I wander from my peace  
Bending still the rapid mind  
This way and that in search of ease."

The poet signs the poem in full—Alfred Tennyson.

2844 **The Passing of Arthur.**

F'cap. 8vo, *newly bound in half levant morocco, with the original wrappers bound in at end, g. e.* London, 1884.

**10s 6d**

2845 **Poems.** 1833.

F'cap. 8vo.

*Most handsomely bound by Lortic in full crushed levant morocco super extra, broad gold border on side (Derome style), full gilt back, uncut, t. e. g.* 1833.

**£21**

\*\*\* A most superb example of Lortic's binding.

2846 **Poems.** 1833. Another Copy.

F'cap. 8vo, *original boards, uncut.*

*London, Edward Moxon, 1833.*

**£7 10s**

2847 **Poems**, Principally designed for the Use of Schools and Young Persons. Selected by the Editor of the Harp of Canaan, etc., etc.

F'cap. 8vo, *red morocco, gilt back, uncut, t. e. g.*

*London, 1836.*

**£1 10s**

\*\*\* Includes Tennyson's "New Year's Eve," also poems by S. T. Coleridge, Wordsworth, Mrs. Hemans, Southey, Barry Cornwall, Byron, W. Howitt, etc. With the following MS. note at end of volume:—

"This volume contains New Year's Eve, a portion of The May Queen as it first appeared in 1832. The poem was altered on its reappearance in 1842.

"This little book is also notable as being the first volume of Selections into which Tennyson's name was introduced; and the fact of its introduction at so early a date (1836) shows he must even then have enjoyed some share of popularity."

**Tennyson** (Alfred, Lord)—*continued.***2848 Poems.** 1842.

2 vols., f'cap. 8vo.

*Most handsomely bound by Lortic in full crushed levant morocco, broad gold border on sides, full gilt back, uncut, t. e. g.**London, Moxon, 1842.***£27 10s**

\*\*\* A superb example of Lortic's binding.

**2849 Poems.** Another Copy.2 vols., f'cap. 8vo, *half morocco, g. e.**London, Moxon, 1842.***£5 5s****2850 Poems.**Second Edition. Small 8vo, 2 vols. in 1, *half vellum.**London, 1843.***£9 9s**

Elizabeth Browning's copy, with her autograph on title-page:—

"Elizabeth B. Barrett."

**2851 Poems.***With beautiful engravings after Rossetti, Millais, and others.*FIRST ILLUSTRATED EDITION. 8vo, *original cloth, uncut.**London, Moxon, 1857.***£3 3s****2852 Poems.** MDCCCXXX-MDCCCXXXIII.Sm. sq. 8vo, *original blue wrappers. Privately Printed, 1862.* **£4 4s**\*\*\* This was a pirated edition of Tennyson's suppressed poems (taken from the *Poems*, chiefly *Lyrical*, of 1830, and the *Poems* of 1833). Its appearance led to legal action being taken by the Author to protect his Copyright.

This interesting little volume was compiled and edited by the late Mr. J. Dykes Campbell, whilst in Toronto, and was printed in that city.

SIGNED BY TENNYSON.

**2853 Poems.***Illustrated by Edward Lear.*

ONE OF 100 PROOF COPIES PRINTED ON JAPANESE VELLUM PAPER.

4to, *half morocco, uncut, t. e. g., as issued.* *London, 1889.* **£5 5s**

\*\*\* This Copy is one of those which Tennyson personally signed—

"At the request of Messrs. Boussod, Valadon &amp; Co. and for the sake of my old friend Edward Lear I sign these hundred proof copies.

"Tennyson."

**Tennyson** (Alfred, Lord)—*continued*.

2854 **The Princess**, a Medley.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

*London, E. Moxon, 1847.*

**£2 2s**

2855 **The Princess**, a Medley.

*26 illustrations engraved on wood.*

FIRST ILLUSTRATED EDITION. 8vo, *cloth gilt, inset figures in gold on covers, g. e.* *London, 1860.*

**12s 6d**

FIRST TRIAL EDITION.

2856 **The Promise of May**.

The FIRST TRIAL EDITION. Post 8vo, *original wrappers, uncut*.

*London, Printed for the Author, 1882.*

**£10 10s**

\*\*\* This is one of a few copies printed by the Poet for his own use as a Trial Issue, which he was fond of doing with all his dramas.

2857 **Queen Mary**. A Drama.

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

*London, 1875.*

**5s**

2858 **The Sailor Boy**.

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *original wrappers*.

*London, Emily Faithfull, 1861.*

**£31 10s**

\*\*\* One of 25 copies only "for the Author's use."

2859 **A Selection from his Poetical Works**, with portrait.

Crown 8vo, *original cloth*. *London, Moxon, 1865.*

**£2 2s**

\*\*\* From Arthur Symonds' library, with his Autograph on title; also on the first two leaves, in his handwriting, is Swinburne's Parody on Tennyson.



**Tennyson** (Alfred, Lord)—*continued.*

2860

THE SILENT VOICES.

BY

ALFRED,  
LORD TENNYSON,  
London:  
Macmillan and Co.,  
and New York,  
1892.

The Exceedingly Rare Pamphlet of 4 pp., small 8vo, *preserved in buckram case.*

**£15 15s**

\*\*\* This pamphlet was issued on October 11th, 1892, the day preceding Tennyson's funeral. The Verses were printed in this manner simply to assure the Copyright, and very few copies were produced.

2861

THE SILENT VOICES.

One of the last poems written by  
ALFRED LORD TENNYSON.

Music by

LADY TENNYSON.

Arranged for four voices for  
THE FUNERAL OF LORD TENNYSON,  
in Westminster Abbey, October 12, 1892,

By

J. FREDERICK BRIDGE, Mus. D.

Printed by

Novello, Ewer and Co., 1, Berners Street, London (W).

4 pp., 8vo (last page blank). (1892). (*Preserved in a buckram portfolio by Riviere.*)

**£15 15s**

\*\*\* This is one of the Earliest Copies printed for use of the Singers at the Funeral Service. It differs from the issue mentioned by Mr. Wise in his Bibliography. No. 164, the second line of title reading—

*One of the last Poems,*

whereas in the Ordinary Issue this reads—

*The latest Poem,*

and moreover does not carry the words

*"Price threepence."*

and the Publisher's imprint reads—

*Printed by Novello, Ewer and Co., 1, Berners Street, London (W.),*  
instead of—

*London & New York.*

Very few copies were issued in this early state, and this is probably the only one extant.

**Tennyson** (Alfred, Lord)—*continued*.

**2862 The Throstle.**

FIRST EDITION. F'cap. 8vo, *full new levant morocco extra, uncut*,  
*t. e. g., by Riviere. London, 1889.* **£31 10s**

One of about 12 copies only printed.

**2863 (Timbuctoo.)** Prolusiones Academicæ Praemiis Annui Dignatæ et  
Curia Cantabrigiensi Recitatae Comitibus Maximis A.D. M.DCCC.XXIX.

FIRST EDITION. 8vo, *wrappers. Cambridge (1829).* **£2 2s**

\*\*\* The First Appearance of Tennyson's Prize Poems. After the General Title-page  
(as given above) is the separate title of 'Timbuctoo.'

**2864 A Welcome.**

FIRST ISSUE OF FIRST EDITION.

F'cap. 8vo, 4 pp., *unbound. London, Moxon, 1863.* **15s**

**2865 A Welcome.**

Second Issue of First Edition.

F'cap. 8vo, *unbound. London, 1863.* **5s**

THE FIRST "PRIVATE" ISSUE.

**2866 A Welcome to Her Royal Highness Marie Alexandrovna Duchess of  
Edinburgh.**

F'cap. 8vo (pp. 8), *handsomely bound by Riviere in full crushed  
levant morocco extra, t. e. g. London, 1874.* **£35**

\*\*\* Only 40 copies were printed, all for private distribution. This is the First Issue,  
with the fourth line of the Second Stanza reading:—

"And all the sultry plains of India known."

At the last moment this reading appears to have dissatisfied the poet, for a second  
impression, in quarto, was immediately struck off in which the above line was changed  
to—

"And all the sultry palms of India known."

**2867 A Welcome to Her Royal Highness the Princess of Wales.** From the  
Poet Laureate.

*Illuminated in colours by Owen Jones.*

Imperial 8vo, *original cloth gilt, g. e.*

*Day & Son, Lithographers to the Queen, 1863.* **£1 1s**

**Tennyson** (Alfred, Lord)—*continued.*

2868 **"In Memoriam."**

**Autograph Manuscript** of a considerable portion of his "In Memoriam." Comprising 49 Verses (including two cancelled, unpublished verses), on 2 pp., folio.

(SEE ILLUSTRATION, PLATE No. XXIII.).

**£285**

A manuscript of the greatest possible interest, comprising as many as 49 verses of this immortal Elegy, entirely in the poet's hand and including two unpublished verses.

It is believed that no portion of the manuscript of the poem has ever come on the market before, and it was not known to Tennyson's bibliographer that any existed besides the manuscript which is now in the Library of Trinity College, Cambridge.

There are 26 verses on the recto of the manuscript commencing with Canto XXX:—

"With trembling fingers did we weave  
The holly round the Christmas hearth;  
A rainy cloud possess'd the earth,  
And sadly fell our Christmas-eve." Etc

Whilst the verso comprises 23 verses commencing with Canto XL:—

"Thy spirit ere our fatal loss  
Did ever rise from high to higher:  
As mounts the heavenward altar-fire,  
As flies the lighter thro' the gross." Etc.

The order of the Cantos is very irregular compared with the published version, and there are many variations from the printed text.

The two cancelled unpublished verses appear in Cantos XL and LXXIII.

"How far, how far gone upward now?  
Too far for me to catch the while  
The sweetness of this proper smile  
Thro' those new splendours of thy brow:

.....  
"So here shall silence guard thy fame  
But somewhere out of human view  
Whate'er thy hands are set to do  
Is wrought with tumult of acclaim."

This is evidently an early manuscript, written at intervals; Tennyson, taking some years in the writing of the poem.

**Tennyson** (Alfred, Lord)—*continued*.

### HIS CALL TO WAR.

2869 "**Riflemen Form.**"

**Three Autograph Manuscripts** of varying Drafts of this Poem, his Appeal for the formation of a National Volunteer Rifle-Corps. With additional Unpublished Verse. Together some 67 lines on 4 pp., 8vo.

Also an **Autograph Letter** concerning the proposed publication of the Appeal in "The Times." 1 page, 8vo. (May, 1859.)

*Daintily bound, with title-page, foreword transcripts, etc., inserted, in full green levant morocco extra, lettered on side and back.*

(SEE ILLUSTRATION, PLATE No. XXIV.).

**£160**

The original manuscripts, three in number, by Tennyson of his famous war poem "Riflemen Form." It was written in 1859 at the suggestion of Coventry Patmore, and was a considerable factor in forcing the English Government to sanction the formation of a national volunteer rifle-corps in which Patmore was much interested. This movement was excited by distrust of the intentions of Napoleon III. who had declared that he "represented a defeat" (Waterloo) and implied that he meant to avenge it.

The poet wrote out these three drafts before he was satisfied with the lines, and in two of the drafts there is an additional verse which apparently has never been published. The final revise of the poem commences:—

"There is a sound of thunder afar,  
Storm in the south that darkens the day  
Storm of battle & thunder of war,  
Well if it do not roll our way!  
Storm! Storm! Riflemen form!  
Ready, be ready to meet the storm.  
Riflemen, riflemen, riflemen form!"

These manuscripts, which vary considerably, he gave to his brother-in-law, Charles Richard Weld, whom he constantly consulted about his publishing affairs and other matters; and when sending him the final draft, Tennyson prefaced it by the following letter:—

"I send you the song in its last form. I don't think the *Times* will put it in, but you can try if you like. Another paper will. To be signed T." Etc.

To this letter Weld has appended a note:—

"The Lines appeared in the *Times*, Monday, May 9th, 1859; and on Thursday, May 12th, the government sanctioned the formation of volunteer rifle-corps. The lines were copied into a great number of papers."

**Tennyson** (Alfred, Lord)—*continued*.

2870 **The Window;** or, The Loves of the Wrens.

The Pirated Issue of Herne Shepherd, issued a year before the appearance of the published edition.

16 pp., post 8vo, *wrappers as issued*. 1867.

£2 10s

\* \* \* The text of this Pirated Reprint follows precisely that of the original folio edition privately printed at Canford Manor, and includes the verses printed there and afterwards suppressed.

Mr. Wise in his Tennyson Bibliography adds "the little pamphlet is therefore of much interest, and its pecuniary value much greater than would otherwise have been the case."

2871 **The Window;** or, The Songs of the Wrens.

Words written for Music by Alfred Tennyson, the Music by Arthur Sullivan.

4to, *original cloth gilt, g. e.* London, 1871.

18s

#### THE IDYLLS.

2872 **Autograph Letter Signed** to Edward Butler, of Leeds.

1 page, 8vo. Freshwater, 7th May, 1887.

£4 10s

"I thank you for your very able commentary on the Idylls—nevertheless the Poem is many-sided and capable of other interpretations."

2873 **Memoir.** By his Son.

*Portraits and other illustrations.*

2 vols., royal 8vo, *original cloth, uncut*. London, 1897. 12s 6d

2874 **Napier** (George G.). **The Homes and Haunts of Alfred, Lord Tennyson.**

*Portrait, 18 full-page plates and 70 illustrations in the text, printed on Japanese vellum.*

8vo, *original cloth, uncut, t. e. g., as issued*. Glasgow, 1892. £3 10s

One of 300 copies.

2875 **TENNYSON** (Rev. Charles Tennyson Turner, brother of Alfred, Lord Tennyson). **Sonnets, Lyrics, and Translations.**

FIRST EDITION. F'cap. 8vo, *original cloth, uncut*.

London, 1873.

£1 10s

\* \* \* Presentation Copy from the Author to Richard Sellwood, with the following inscription on fly-leaf:—

"To  
Richard Sellwood  
from his affectionate Cousin  
Charles Turner."

**W. M. THACKERAY.****2876 Set of his Important Novels.** Comprising:—**Vanity Fair.** A Novel without a Hero.*With 40 full-page plates and woodcuts in the text, by the Author.*FIRST ISSUE, with the Rustic Letters and "Steyne" woodcut.  
*London, 1848.***The History of Pendennis.***With 2 engraved titles and 46 full-page plates, together with woodcuts in the text, by the Author. 2 vols. 1849.***The Newcomes.***With 2 engraved titles, 46 full-page plates and woodcuts by R. Doyle. 2 vols. 1854.***The Virginians.***With 2 engraved titles, 46 full-page plates and woodcuts by the Author.*Together, all FIRST EDITIONS, 7 vols., 8vo, *new half morocco gilt, g. e. London, 1848-54.* **£14 14s****2877 Ballads.**FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.**London, Bradbury & Evans, 1855.* **£1 10s****2878 Burlesques.** A Legend of the Rhine: Rebecca and Rowena.FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.**London, 1856.* **£1 1s****2879 A Collection of Letters of Thackeray, 1847-1855.***With a portrait of Thackeray, reproductions of some of his drawings and facsimiles of letters by him.*FIRST EDITION. Imperial 8vo, *original half cloth.**New York, 1887.* **14s**

\*\*\* From the Library of Frederick Locker-Lampson with his small Jester bookplate.

**2880 Collection of Six Sheets of Original Sketches in Pencil by Thackeray,** including one of "The Morgue," and other sketches illustrating the Paris Sketch Book.*In sunk mounts, bound in a 4to volume, full crushed levant morocco extra, g. e., by Riviere. Circa 1840.* **£80**

**Thackeray** (W. M.)—*continued.*

**2881 Comio Tales and Sketches.**

Edited and Illustrated by Mr. Michael Angelo Titmarsh.

FIRST EDITION. Second Issue. 2 vols., crown 8vo, *original cloth, uncut.* London, N.D. (1841). **£3 10s**

**2882 Damascus and Palmyra; a Journey to the East, by C. G. Addison.**

*With 10 full-page coloured plates descriptive of the residents by W. M. Thackeray.*

FIRST EDITION. 2 vols., 8vo, *original cloth gilt, uncut.*

London, 1838.

**£2 10s**

PRESENTATION COPY WITH ORIGINAL DRAWING.

**2883 The English Humourists of the Eighteenth Century; A Series of Lectures, delivered in England, Scotland, and the United States of America.**

Second Edition Revised. Post 8vo, *contemporary half calf.*

London, 1853.

(SEE ILLUSTRATION, PLATE No. XXV.).

**£125**

(Preserved in levant morocco pull-off case by Riviere).

\*\*\* PRESENTATION COPY, with inscription by Thackeray on title-page:—

“From the Author to W. W. F. Synge.”

Pasted on the reverse of Contents Leaf is a magnificent Water Colour Drawing by Thackeray, with inscription by him:—

“ENGLISH HUMOURISTS of the last Century by W.M.T.”

Representing a country yokel grinning through a horse's collar, with a crowd of amused spectators standing around.

W. W. F. Synge, to whom Thackeray presented this book was a famous Diplomatist and Author. He was a contributor to “Punch” during the Crimean War, and was one of the most personal friends of Thackeray, besides knowing many of the famous writers of his time both in England and America.

**2884 English Humourists of the Eighteenth Century.**

FIRST EDITION. Post 8vo, *original cloth, uncut.*

London, 1853.

**£1 12s 6d**

**2885 An Essay on the Genius of George Cruikshank.**

*With numerous illustrations of his Works.*

FIRST EDITION. 8vo, *original cloth, g. e., as issued.*

London, 1840.

**£4 4s**

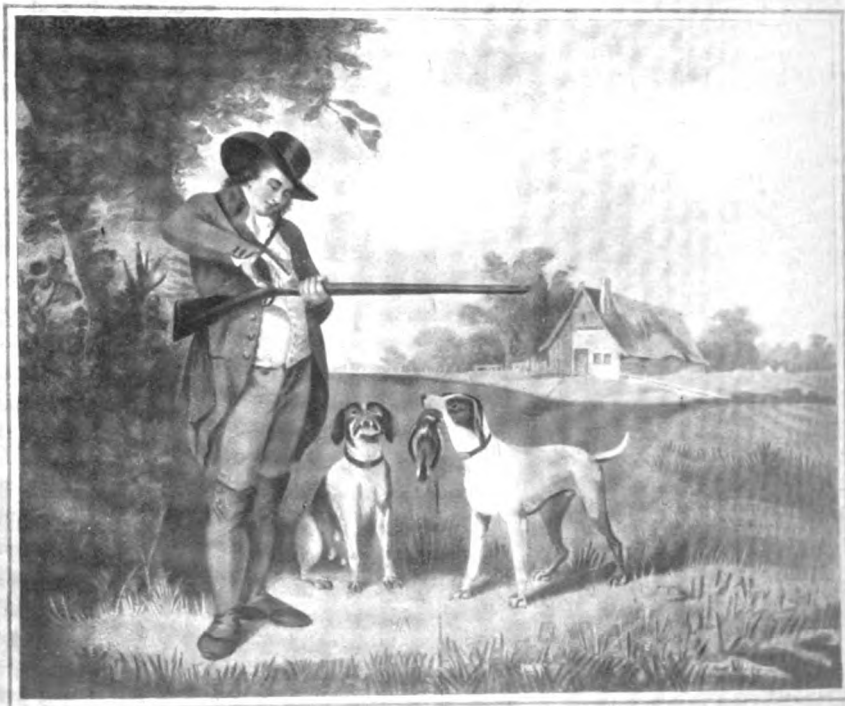
PLATE XXXVI.



SHOOTING. (Grouse Shooting). 1 of set of 4.  
By SAMUEL HOWITT. Printed in Colours.  
See Item No. 3464.



PLATE XXXVII.



PARTRIDGE SHOOTING

MORLAND. PARTRIDGE SHOOTING.  
Printed in Colours.  
See Item No. 3165.

18. 1801  
18. 1801

**Thackeray** (W. M.)—*continued.*

- 2886 **Etohings by the late William Makepeace Thackeray while at Cambridge,** illustrative of University Life, etc., etc.

*With 2 sets of the plates (plain and coloured).*

8vo, half green morocco gill, t. e. g.

*London, now first published from the Original Plates, 1878.*     **18s**

- 2887 **Etohings by the late William Makepeace Thackeray while at Cambridge,** illustrative of University Life, etc., etc.

FIRST EDITION. 8vo, original boards.

*Now Printed from the Original Plates, N.D.*

**6s**

- 2888 **The Four Georges:** sketches of Manners, Morals, Court and Town Life.

*With illustrations.*

FIRST EDITION. Post 8vo, original cloth, uncut.

*London, 1861.*

**£3 3s**

- 2889 **The Four Georges:** sketches of Manners, Morals, Court and Town Life.

*With illustrations.*

Post 8vo, original cloth, uncut.

*London, Smith, Elder, 1861.*

**£10 10s**

\*\*\* From the Library of W. W. Follett Syngé, Thackeray's great friend, with inscription by Syngé on title page:—

‘ Given to me, May, 1862, by  
the Author.  
Palace Green,  
Kensington.”

- 2890 **Fraser's Magazine for Town and Country,** from Volume I., 1830, to Volume 57, June, 1858.

57 vols., 8vo, in the original cloth, uncut. 1830-1858.     **£15 15s**

\*\*\* Thackeray contributed many of his famous Essays, etc., to this periodical, and the above period contains the whole of his contributions.

The first Contribution was in February, 1831, with "The Novels of the Season."

In 1832, "Elizabeth Brownrigge."

In November, 1837, commenced the famous "Yellowplush Correspondence," which lasted month by month till August, 1838.

His Novel "Catherine" ran as a serial in 1839-1840.

In 1841 his "Samuel Titmarsh" ran as a serial.

In 1842-43, "Fitz-Boodle's Confessions."

In 1844, "The Luck of Barry Lyndon."

In 1853, "Mr. Thackeray in the United States."

**Thackeray** (W. M.)—*continued.*

PRESENTATION COPY.

- 2891 **The History of Henry Esmond, Esq.**, A Colonel in the Service of Her Majesty Queen Anne: written by Himself.

Post 8vo, *contemporary half calf*. London, 1858.

**£105**

(Preserved in a levant morocco pull-off case by Riviere).

\*\*\* Presentation Copy from Thackeray to his great friend W. W. F. Synge, with inscription in Thackeray's Autograph on title below the printed words "Written by Himself"—

"AND PRESENTED BY HIS EDITOR TO W. W. F. SYNGE, Esq."

On the reverse of Dedication Leaf is pasted a charming pen and ink sketch by Thackeray, with title in Thackeray's Autograph—

"MALBROOK s'en vat en Guerre.

(a fine view of Oudenarde in the distance)."

W. W. F. Synge to whom Thackeray presented this book was a famous Diplomatist and Author. He was a contributor to Punch during the Crimean War, and was one of the most personal friends of Thackeray, besides knowing many of the famous writers of his time both in England and America.

- 2892 **The History of Pendennis.** His Fortunes and Misfortunes, his Friends and his greatest Enemy.

*Numerous plates and woodcuts by the Author.*

FIRST EDITION. 2 vols., 8vo, COMPLETE AND VERY CLEAN IN THE ORIGINAL PARTS, WITH ALL THE PICTORIAL YELLOW WRAPPERS.

London, 1849-50.

**£45**

Very scarce in this state. In the original parts it ranks next to Vanity Fair in rarity and value.

- 2893 **An Interesting Event:** by M. A. Titmarsh.

THE EXCEEDINGLY RARE FIRST EDITION.

F'cap. 8vo, *unbound as issued*.

London, David Bogue, 1840.

**£14 14s**

\*\*\* This was originally issued in the "Keepsake" of 1849—and our copy is one of the few copies which were separately issued for the Author's use.

- 2894 **The Irish Sketch-Book,** by Mr. M. A. Titmarsh.

*With full-page and other illustrations by the Author.*

FIRST EDITION. 2 vols., post 8vo, *original cloth, uncut*.

London, 1843.

**£8 8s**

**Thackeray (W. M.)—continued.**

**2895 The Irish Sketch-Book.**

*With numerous engravings on wood drawn by the Author.*

Second Edition. 2 vols., post 8vo, *original cloth, uncut.*

*London, 1845.*

**£1 5s**

**2896 L'Abbaye de Penmarc'h, Mélodrame en Trois Actes, Par MM. Pre Tournemine et Thackeray.**

Imperial 8vo, *unbound (no wrappers).* 21 pp. *Paris, 1840.* **£3 10s**

\*\*\* This was included by Shepherd in his Thackeray Bibliography, 1880; but it is now supposed that it was not written by W.M., but by his cousin Thomas James Thackeray.

2897

A  
LEAF OUT OF A  
SKETCH BOOK

By

WILLIAM MAKEPEACE THACKERAY

(Printer's Device)

London,

Emily Faithfull & Co., Victoria Press.

1861.

25 Copies for the Author's Use.

F'cap. 8vo, *original wrappers.*

**£35**

This little booklet is one of the very rarest of Thackeray's separate pieces. It is not included in either of the Bibliographical lists compiled by C. P. Johnson and R. H. Shepherd.

It was printed at the Victoria Press, a printing office established by Miss Emily Faithfull with a view to providing suitable employment for women. The Victoria Press was not altogether a charity, although the whole of the pieces, in prose and verse, contained in the pages of "The Victoria Regia" were contributed gratuitously by their several authors. As a mark of grateful courtesy Miss Faithfull reprinted three of these contributions (those of Tennyson, Thackeray, and Coventry Patmore) separately, and presented twenty-five copies of each to its respective author.

**2898 Loose Sketches, an Eastern Adventure, etc.**

*With frontispiece by John Leech.*

LARGE PAPER COPY of the FIRST COLLECTED EDITION. 8vo, *original half vellum, uncut.* *London, 1894.* **18s**

\*\*\* Only 100 copies printed of this Large Paper Edition

**Thackeray** (W. M.)—*continued*.

2899 **Loose Sketches.** Another Copy (ordinary Issue).

Post 8vo, *original buckram, uncut*. London, 1894

**10s**

\*\*\* Only 500 copies of this Edition on Small Paper were printed.

2900 **The Newcomes.** Memoirs of a most respectable Family, edited by Arthur Pendennis, Esq.

*Engraved titles, frontispieces, 44 full-page plates by R. Doyle, and illustrations in the text.*

FIRST EDITION. 8vo, complete in the Original 24 (in 23) Parts, with the wrappers and advertisements, *uncut*. London, 1853-5. **£22**

2901 **The Newcomes.** Another Copy.

FIRST EDITION. *Bound from the Original Parts, with the set of yellow wrappers and advertisements preserved at end of each volume.*

2 vols., 8vo, *full calf gilt, uncut, t. e. g.* London, 1854-5. **£12 12s**

2902 **Notes of a Journey from Cornhill to Grand Cairo**, by way of Lisbon, Athens, Constantinople, and Jerusalem.

*Coloured frontispiece and woodcuts in the text by the Author.*

FIRST EDITION. Post 8vo, *original cloth, uncut*.

London, 1846.

**£3 18s**

2903 **Novels by Eminent Hands.**

FIRST EDITION. Post 8vo, *original yellow wrappers*.

London, 1856.

**£1 5s**

2904 **Photographs from Original Sketches**, by W. M. Thackeray.

*Series of 6 large Photographs of Pen and Ink Sketches of W. M. Thackeray, with facsimile of his writing beneath each.*

Large 4to, *half morocco*.

*Published in Birmingham, circa 1870.*

**£6 6s**

The titles are as follows:—

- (1) Young, Active and Beautiful, the Count des Dragées and Mademoiselle de la Bonbonniere vow to each other an eternal attachment.
- (2) They are married, but after several years of union they are neither so slim nor so happy as they were, etc.

**Thackeray (W. M.) 6 Photographs—continued.**

- (3) He has once more become agreeable but for whom? For Mademoiselle de Toffy who is staying with her Aunt the neglected and no longer beautiful Mme. Dragées.
- (4) Having been aggravated by her husband all day Madame des Dragées writes down her wrongs in her ledger.
- (5) Disgusted with the Count's behaviour, his lady steps out on the leads of their apartment . . . . and vows that she will cast herself into the street, etc.
- (6) Upon thinking better of it, she returned to the sleeping apartment, got into bed, and, it is believed, slept well, etc.

2905 **Plain Statement of Facts and Dates** relative to a Dispute between Mr. Savile Morton and Mr. Forbes Campbell.

8vo, *uncut, sewn, as issued. Printed for Private Circulation*, 1850.

**£5 5s**

The above contains a letter addressed to "My dear Morton" from W. M. Thackeray, December 21, 1850, relative to the dispute.

2906 **Punch's Pocket Book for 1847.**

*With coloured folding frontispiece and vignette title and 6 etchings by John Leech.*

16mo, *original leather binding. Punch Office*, 1847.

**£2 2s**

\*\*\* Contains the first issue of Thackeray's "An Eastern Adventure of the Fat Contributor," with an etching by Leech.

2907 **Reading a Poem.**

Royal 8vo, *original half binding, uncut.*

*New York, The Grolier Club*, 1911.

**£3 10s**

\*\*\* Only 250 copies printed.

2908 **Rebecca and Rowena**, a Romance upon Romance, by Mr. M. A. Titmarsh.

*8 full-page coloured plates by Richard Doyle.*

FIRST EDITION. Square 8vo, *original boards, new back, g. e.*

*London*, 1850.

**£5 10s**

2909 **Reminiscences of a London Drawing Room** (Chesham Place, 1849).

8vo, *original blue wrappers. N.D.*

**£6 10s**

\*\*\* Privately Printed about the year 1860 by the Authoress, Thackeray's Friend, Miss Perry, for presents only. Contains references to Thackeray on almost every page (the original ideas for "Vanity Fair" and "Becky Sharp" are mentioned at page 3).

A copy sold at Sotheby's in 1905 for £9.

**Thackeray (W. M.)—continued.**

- 2910 **The Rose and the Ring:** a Burlesque in three Scenes, founded on Thackeray's Story, by A. M. H.

FIRST EDITION. 12mo, *in original printed wrapper.*

*Oxford*, 1869. Scarce.

**18s**

- 2911 **Sand and Canvas;** A Narrative of Adventures in Egypt, with a sojourn among the Artists in Rome. By Samuel Bevan.

*Coloured plates.*

FIRST EDITION. 8vo, *half levant morocco extra, uncut, t. e. g.*

*London*, 1849.

**£2 5s**

\*\*\* Contains the famous ballad by W. M. Thackeray, "The Three Sailors."

- 2912 **Sketches after English Landscape Painters**, by L. Marvy, with short notices by W. M. Thackeray.

*20 large and fine coloured engravings after Turner, Harding, Cox, Constable, Gainsborough, etc.*

FIRST EDITION. Folio, *original blue cloth, g. e., as issued.*

*London, D. Bogue.* (1850.)

**£12 12s**

WITH TWO SETS OF PLATES (PLAIN AND COLOURED).

- 2913 **Sketches after English Landscape Painters**, by L. Marvy, with Short Notices by W. M. Thackeray.

Special Copy. *With two sets of the 20 beautiful plates (plain and coloured).*

*4to, handsomely bound by Riviere in full crushed levant morocco extra, g. e., as issued. London, David Bogue, N.D.*

**£18 18s**

In the preface Thackeray explains that "the task of describer or narrator for the little exhibition devolved upon myself, without whose introduction the publishers would not hear of M. Marvy's appearance before the British Public, and who must bespeak its indulgence for the discharge of a task which was one of no small difficulty."

- 2914 **Sketches and Travels in London.**

FIRST EDITION. Post 8vo, *original wrappers, uncut.*

*London*, 1856.

**£1 5s**

**Thackeray (W. M.)—continued.**

2915      **THE SNOB.**  
A LITERARY AND SCIENTIFIC  
JOURNAL.  
NOT  
"CONDUCTED BY MEMBERS  
OF THE UNIVERSITY."

"Tityre, tu patulæ recubans sub tegmine  
fagi Sylvestrem?"—*Virgil.*

**THE GOWNSMAN.**  
(formerly called)  
"THE SNOB,"  
A LITERARY AND SCIENTIFIC  
JOURNAL,  
NOW  
Conducted by Members of the  
University.

"Sir, here is newly come to court, Laertes;  
believe me, an absolute  
Gentleman—full of most excellent differences."  
—*Hamlet.*

Vol. 2.

Cambridge:  
Published by W. H. Smith, Rose  
Crescent.

Cambridge:  
Published by W. H. Smith,  
Rose Crescent,  
and sold by Simpkin and Marshall,  
London.  
And may be had of all Booksellers.

1829.

1830.

**The Snob** is complete in the 11 Numbers, with the Title, Dedication, and Index, but has not the Preface leaf. It is curious to note that all copies of this work were issued with the various parts lettered, "Second," "Third," or "Fourth" Edition—evidently to give the impression that the publication was a great success.

**The Gownsmen** is complete in the 17 Numbers, with Title, Dedication, Preface, and Index.

*Bound together in a contemporary half buckram binding, and preserved in a levant morocco pull-off case by Riviere.* **£150**

A short copy, some leaves a little cut into.

"The first real attempt at Literature on the part of the Author of 'Vanity Fair' and 'Esmond' was during his residence at Cambridge in 1829, when he appeared as one of the principal contributors to, and practically Joint-Editor of 'The Snob,' a little weekly periodical, eleven numbers of which were published at Cambridge in 1829. He was probably not at first one of the most extensive writers in 'The Snob,' but the greater part of the work soon fell upon him. . . . In a letter dated the 23rd May, he writes: 'On Monday night myself and the Editor of "The Snob" sat down to write "The Snob" for next Thursday. We began at nine and finished at two; but I was so afflicted with laughter during our attempts that I came away quite ill.'"

(Continued over).



**Thackeray (W. M.)—The Snob and The Gownsmen—continued.**

Thackeray's principal contributions to "The Snob" were "Timbuctoo," "To Genevieve," "Ramsbottom Papers," "Letter from one at Cambridge to one in Town." "The Gownsmen" owed its origin largely to Thackeray, as is shown by a letter of his in May, 1829: "I think after the Vacation we shall set up a respectable periodical here. I shall have four months to write for it." In November, 1830, an effort was made to carry out Thackeray's proposal. In due course "The Gownsmen" made its appearance. It seems probable that Thackeray was actually Editor, and had a large part in writing it. Until quite lately, however no contribution of his was distinctly recognised. The scarceness of the paper may to some extent, have accounted for this. There is no copy in the British Museum. Such copies as come into the Market from time to time usually lack the first numbers. It is stated on the authority of Mr. Edward Fitzgerald, who was a great friend of Thackeray's, that his contributions to "The Gownsmen" were signed O, a signature which he afterwards used for his famous article on his friend Cruikshank. The principal contributions so signed are "I'd be a Tadpole" (a parody of "I'd be a Butterfly") and "From Anacreon." "To all Proctors" and the "Ramsbottom Papers" continued from "The Snob" were probably by him.  
(Extracts from Mr. C. P. Johnson's "Early Writings of Thackeray").

2916 **The Snob**, a Literary and Scientific Journal: Not Conducted by Members of the University.

Vol. I., Parts 4, 5, and 6 only (pp. 17-34).

Post 8vo, *original wrappers*. 1829.

**£8 10s**

\* \* \* The above contains the article that is most essential to Thackeray Collectors, viz., "Timbuctoo," 2½ pp.: a Parody on Tennyson's Poem of the same name.

2917 **The Student's Quarter;** or, Paris Five-and-Thirty Years Since.

*With 5 coloured plates.*

FIRST EDITION. Post 8vo, *original cloth*.

*London, Hotten, N.D.*

**£3 5s**

2918 **Mr. Thackeray, Mr. Yates, and the Garrick Club.** The Correspondence and Facts stated by Edmund Yates.

15 pp., 8vo, *unbound as issued, printed for private circulation*, 1859.

**£11 11s**

This publication relates to a controversy which arose from an article on Thackeray, written by Yates, which appeared in Town Talk in June, 1858 (No. 225). This article was preceded by a sketch of Dickens which had met with great success. Thackeray, feeling injured, wrote on June 14 a letter to Yates demanding a retraction. Yates sought advice of Dickens, who was also a member of the Garrick Club, whereupon Thackeray appealed to the Club committee, on the plea that the criticism was personal, and that as he had met Yates only at the Club, it was the Club's duty to protect him from Yates' insults. At the general meeting in July action was taken directing Yates to apologise, and, he not doing so, his name was dropped from the Club. The affair created a coolness between Thackeray and Dickens that was terminated only a week before Thackeray's death.

The issue with Dickens correctly spelt on page 14.

**Thackeray** (W. M.)—*continued.*

2919 **The Tremendous Adventures of Major Gahagan.**

FIRST EDITION. Post 8vo, *original yellow wrappers, uncut.*

*London, Bradbury and Evans, 1856.*

**£2 2s**

2920 **Unpublished Letters;** containing numerous illustrations. Printed for the first time with the kind permission of Lady Ritchie.

FIRST EDITION. Small 4to, *original wrappers.*

*London, Privately Printed, 1916.*

**£10 10s**

\*\*\* One of 25 copies issued for private circulation

2921 **The Victoria Regia.** A volume of original Contributions in Poetry and Prose. Edited by A. A. Proctor.

Royal 8vo, *original cloth gilt, g. e.* *London, 1861.*

**£1 10s**

\*\*\* Contains the first appearance of "A Leaf out of a Sketch Book," by Thackeray; and Tennyson's "The Sailor Boy."

2922 **The Virginians.** A Tale of the Last Century.

*Frontispieces, 46 full-page plates and numerous illustrations in the text by the Author.*

FIRST EDITION. 8vo, complete in the Original 24 Parts, *with the wrappers and advertisements.* *London, 1857-9.*

**£18 18s**

2923 **The Virginians.** Another Copy.

FIRST EDITION. 2 vols. A fine copy, bound from the Original Parts, with the Complete Set of the Original Yellow Wrappers and Advertisements bound in at the end of each vol. 8vo, *half straight-grained morocco gilt, uncut.* *London, 1858-9.*

**£14 14s**

2924 **Visit of a London Exquisite to his Maiden Aunts in the Country.**

*Engraved title-pages and 20 plates with descriptive text depicting the vicissitudes of a young "swell" in the country.*

FIRST EDITION. Oblong folio, *original cloth.* 1859.

**£1 10s**

\*\*\* Dedicated to W. M. Thackeray in the following words:—

"Author of Vanity Fair!! incline to each hypothesis, with reference to all thy votaries, save and except my most obsequious self—Mighty Thackeray, one motive alone impels my tribute? Admiration the greatest, the most profound, My offering, weak in design and feeble in execution is the Alpha, possibly the Omega of my productions. As thou art strong, be merciful, and with a condescending hand graciously accept

THE DEDICATION."

**Thackeray** (W. M.)—*continued*.

ORIGINAL DRAWINGS.

2925 **Series of Six Original Drawings by W. M. Thackeray**, of which three are in Water Colours.

Folded to 4to size, *and bound by Riviere in full crushed levant morocco extra, g. e.* **£80**

These drawings comprise:—

- (1). A French Naval Captain. With note below by Lady Ritchie: "a drawing by my Father, W. M. Thackeray."
- (2). Italian Nobleman. With the following inscription in Thackeray's Autograph:—  
"Nobilium Aliorum Divitum Domesticus Habitus."
- (3). A Duel. Signed by W. M. Thackeray. (In water colours).
- (4). "Sketching in Water Colours." (In Colours).
- (5). A Bridge Disaster. (In water colours).
- (6). Old English Street.

MS. POEM AND SKETCH.

2926 **"King Alfred and the Cakes."** Autograph Poem. Comprising 21 lines on 1 page, 4to.

**Also Charming Pen and Ink Sketch** illustrating the text of the poem.

*Together handsomely bound in full levant morocco extra, lettered on side and back.*

(SEE ILLUSTRATION, PLATE No. XXVI.).

**£125**

A particularly desirable and unique Thackeray item; the poem is an old story told anew by this famous novelist; whilst the sketch is one of the best examples of his skill as an artist. Both the poem and sketch are reproduced in the Introduction to the volume of "Ballads" edited by Lady Ritchie in 1911.

The poem, which is a sort of burlesque, commences:—

"They set King Alfred down to bake.  
The good King burned the peasant's cake.  
His thoughts were for his country's sake.  
How could he heed a muffin cake?  
A man who has a crown at stake  
A sorry cook, methinks will make." Etc

**Thackeray** (W. M.)—*continued.*

AUTOGRAPH MS. AND ORIGINAL SKETCH.

2927 "**King Fritz.**"

Four verses of eight lines each in the Autograph of Thackeray.

And in the margin a small **Pen and Ink Sketch by Thackeray, of a female head.**

2 pp., 8vo, *bound (with a typed transcript) by Sangorski and Sutcliffe, in full morocco to 4to size, lettered on the side and back.* £78

\*\*\* A valuable Thackeray autograph manuscript of a Poem published for the first time in the Centenary Biographical Edition of his Works, 1911.

The Poem, which slightly varies from the printed text, commences:—

"King Fritz in his palace of Berlin  
I saw at a royal carouse  
In a periwig powdered and curling  
He sat with his hat on his brows.  
'The handsome young princes were present  
Uncovered they stood in the hall;  
And O, it was wholesome and pleasant  
'To see how he treated them all!"

"Reclining on the softest of cushions  
His Majesty sits at his meats,  
The princes, like loyal young Prussians,  
Have never a back to their seats.  
Of salmon and venison and pheasants  
He dines like a monarch august;  
His sons, if they eat in his presence,  
Put up with a bone and a crust." Etc.

UNPUBLISHED DRAWING.

2928 **Tickletoby's Journal.** An exceedingly clever drawing in pen and ink by W. M. T. depicting the Schoolmaster, Dr. Tickletoby, with birch in hand, seated at desk, his scholars around him.

Size 7 by 5½ inches.

The drawing is placed in a sunk mount *and bound by Riviere in full crushed levant morocco extra.*

(SEE ILLUSTRATION, PLATE No. XXVII.).

£65

\*\*\* Unpublished. A most important item, being a design for the Cover or Frontispiece of a projected book, and it carries the following Inscription in Thackeray's characteristic hand:—

"No.

Price Threepence.

TICKLETOBY'S JOURNAL.

Conducted by the Doctor and Assistants.

London: Hugh Cunningham, St Martin's Place."

This was never issued, but probably developed into his Christmas Book, "Dr. Birch." It is interesting to note that he used the name "Tickletoby" for a series of Articles to Punch, viz., "Miss Tickletoby's Lectures on English History."

**Thackeray** (W. M.)—*continued*.

2929 **Thackerayana:** Notes and Anecdotes.

*Illustrated by nearly 600 Sketches by William Makepeace Thackeray, depicting Humorous Incidents in his School Life, and Favourite Scenes and Characters in the Books of his Everyday Reading.*

The RARE SUPPRESSED FIRST EDITION. Thick post 8vo, *original cloth gilt, uncut, t. e. g.* London, 1875. **£2 2s**

2931 **Nineteen Illustrations by W. M. Thackeray and others.** Designed for the "Cornhill Magazine."

4to, *original wrappers.* London, N.D. **10s 6d**

- \*\*\* Includes 6 illustrations to "Lovel the Widower."  
3 illustrations to "Adventures of Philip."  
2 illustrations to "Four Georges."  
1 illustration to "A Roundabout Journey."

The remaining illustrations are by Du Maurier, G. A. Sala, F. Sandys, and Sir J. Noel Paton.

2932 **Barnard** (Frederick). **A Series of Character Sketches from Thackeray.**

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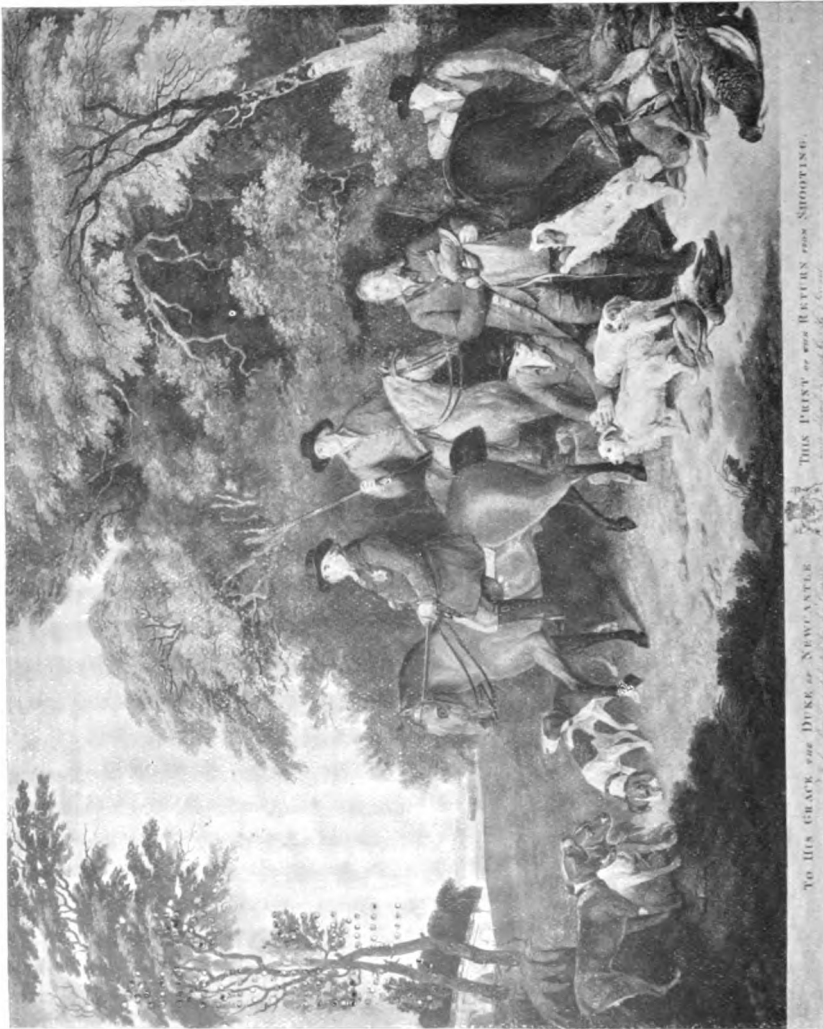
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" I have made a few verses lately. Here are some—though perhaps not the best—at any rate they are shortest on that universal theme—yours as well as mine. & several other peoples'.

" The good how can we trust?  
Only the wise are just.  
The good we use,  
The wise we cannot choose,  
These there are none above;  
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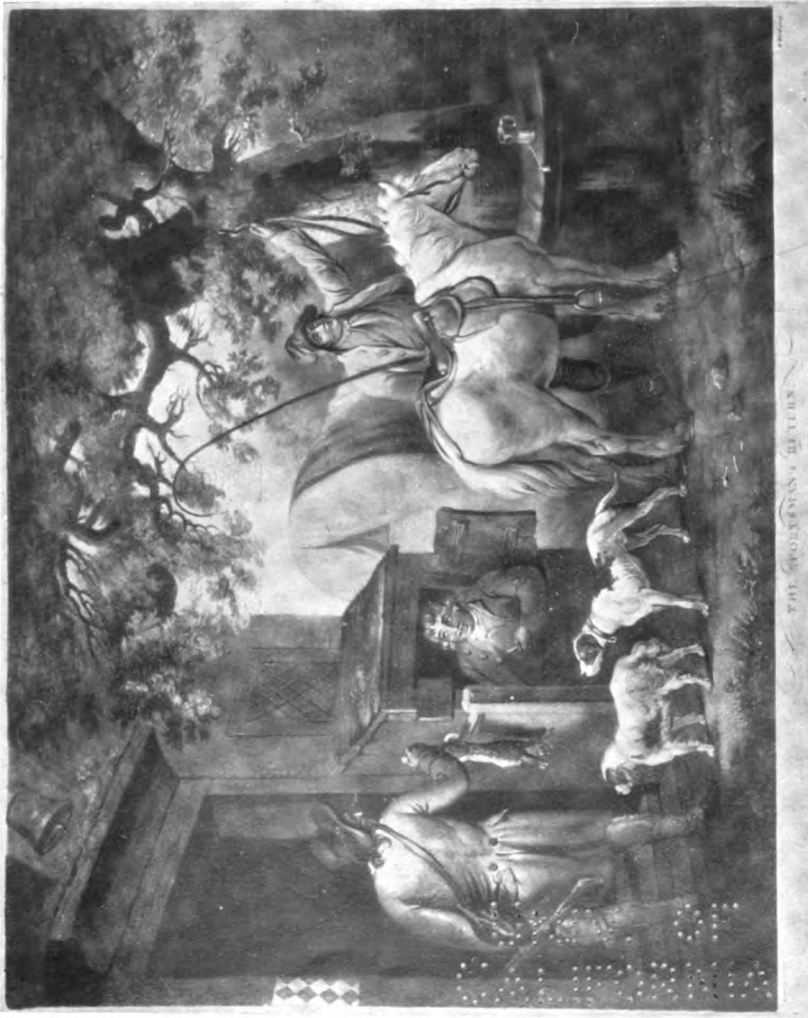
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PLATE XLI.



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FIRST EDITION. The Sphere of Proclus is not in this copy.

- 3412 **Hunting Journal of the Blackmoor Vale Hounds from 1826 to 1831.**

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\*\*\* Souhart, "Bibliographie des Ouvrages sur la Chasse," column No. 322. Uhagon, "Estudios Bibliográficos, La Caza," No. 248, who remarks on its importance and great scarcity.

The plates include representations of Boar Hunting and Deer Hunting.

The author, Juan Mateos, was the Chief Huntsman to Philip IV of Spain, and several of the plates show the King hunting.

- 3416 **Núñez de Avendaño (Pero).** **Aviso de Cazadores y de Caza.** Con nuevas Adiciones.

Second Edition. Folio, 34 pp., *half levant morocco by Riviere*.

Madrid, Pedro Madrigal, 1593.

£25

\*\*\* Uhagon, No. 297, "Copies of this second edition are perhaps scarcer than the first edition." Souhart, p. 354, "Very scarce."

A work on Huntsmen and Game.



**Hunting—continued.**

- 3417
- Opianus. De Venatione Libri IV.**
- (In Greek).

*Paris, 1549.*

- Opianus. De Venatione J. Bodino interprete.**

*Paris, Michael Vascosan, 1555.*2 works in 1 vol., 4to, calf. *Paris, 1549-55.***£1 10s**

\*\*\* Some headlines cut into.

- 3418
- "Phiz" (H. K. Browne). Hunting Sketches.**
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(SEE ILLUSTRATION, PLATE No. XXXIV.).

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(SEE ILLUSTRATION, PLATE XXXV.).

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(SEE ILLUSTRATION, PLATE No. XXXVI.).

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(SEE ILLUSTRATION, PLATE No. XXXVIII.). The four plates, **£160**

Plate I. Sportsman with dogs in a wood, firing

Plate II. Sportsman about to climb over a hurdle, keepers and dogs.

Plate III. Sportsmen and dogs resting under trees.

Plate IV. Sportsmen packing up game, dogs being placed in vehicle behind.

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(SEE ILLUSTRATION, PLATE No. XXXIX.).

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- 3476 **THE SPORTSMAN'S RETURN.** Exterior of Bell Inn. Sportsman enters holding up hare in right hand showing it to lad in little wooden hut at side of door, two dogs at sportsman's heels. To right large spreading tree, circular seat under it. A countryman, whip in hand, fastens saddled horse to branch by reins.

Mezzotint by **W. Ward** after **G. Morland**.

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(SEE ILLUSTRATION, PLATE No. XL.).

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(SEE ILLUSTRATION, PLATE No. XLI.). The Set, **£152 10s**

Plate I. The Start with huntsman blowing bugle, hounds at his feet.

Plate II. The Stag breaking cover, the hounds in full cry.

Plate III. The Stag plunging into a stream, huntsmen and hounds following.

Plate IV. The hounds attacking stag which has fallen.

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